

November 1999

Volume 3, Number 1

Fantasia Push Begins

Buena Vista Pictures Distribution launched the promotional campaign for *Fantasia 2000* in late October with a two-page center spread ad in the Oct. 22 edition of *USA Today* and a slick new Web site (www.fantasia2000.com) that describes the film, how and by whom it was made, and where it will be playing. (See page 7.) In the meantime, labs are churning out prints and **Imax Ltd.** technicians are traveling the world to upgrade projection and sound systems for the 80-minute film.

In our front-page box on *Fantasia* last month, we accurately called the number of bookings (we said 70-75; the actual number is 73) and correctly identified most of the commercial venues at which it will be shown, although a couple of chains – Germany's **N.e.U.e** and Australia's **Cinema Plus** – had told us earlier in the year that they expected to close a deal, but never did. (The complete list of theaters is on page 8.)

However, **MaxImage!** severely underestimated the number of institutional theaters that are taking *F2K*: we knew of seven when we went to press, and the total

(See *FANTASIA* on page 6)

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Schools Groups and LF

by Katherine Vanderploeg

Education has traditionally played a key role in the LF industry. Five years ago, institutional theaters represented 70% of the worldwide circuit. Today that number is closer to 50%. With the recent boom in commercial theater building, many observers expect LF production to turn toward entertaining, as opposed to educational, product.

In light of this trend, what role will school groups play in the industry's future? Will the school study guides and marketing to schools decline? Beyond anecdotal "conventional wisdom," does the industry have a clear picture of the full impact of school groups on its business?

To examine this issue, we spoke to several leaders in LF production, distribution, and exhibition.

The first question we asked was, "**Imax Ltd.** states that 18-22% of its network's annual attendance is student groups. Do you think this figure accurately reflects what's going on today?"

Mark Katz, president of **nWave Pictures Distribution**: "I think the 18-22% figure is still accurate, with the numbers skewing maybe a little higher in museums and lower on the commercial side. But I think the commercial side realizes [that] filling their theater in the daytime is a business. And with more investment, this business has the potential to really grow. In a best-case scenario in a commercial theater, student groups represent one-fifth of a theater's total attendance. As such, [schools are] an important marketing opportunity. [School shows] expose young people to the LF experience and generate word of mouth, and for the commercial sector [they] fill an otherwise dark theater."

Paul Fraser, vice president, LF films

(See *SCHOOL* on page 9)

GSTA Coverage Cont'd

Our follow-up coverage of the **Giant Screen Theater Association** conference in New York in September focuses on the Technical Session and the "Giant Screens and Lifelong Learning" symposium that preceded the meeting.

Technical session

The three-hour technical session, ably coordinated by **Cherie Rivers** of Boston's **Museum of Science**, included many of the usual suspects presenting their latest technical advances. Most were evolutionary, not revolutionary, although there were a few surprises.

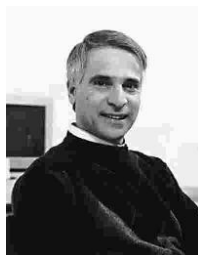
Chief among these was the presentation by **Steen Iversen** of **Sirius Films** in Denmark of a new single-strip, full-color, anaglyph 3D process. Unlike most previous red/blue anaglyph systems that render 3D in monochrome, the new patent-pending **ColorCode 3-D** system yields a color 3D image from a single film print.

Iversen demonstrated the process with a clip from *Encounter in the Third Dimension* that was remarkably effective. A brownish filter is used on one eye and a deep blue on the other. Unlike all other 3D systems, when viewed without the glasses, the images were relatively clear and watchable. The color is very good.

The system consists of software that combines the left- and right-eye views to a single image for recording onto film, and the special filter glasses, several styles of which will be available. **ColorCode 3-D** was invented at the Technical University of Denmark, and **Sirius** holds all rights to cinema-related uses.

Creating a **ColorCode** interneg for a 40-minute 15/70 film will cost about US\$430,000 if the film has already been digitally scanned; more if scanning (of both eyes) is needed. In addition, theaters will pay a license fee of US\$0.30 per per-

(See *GSTA* on page 10)



by Marty Shindler

**The Changing
Image of LF**

The images in LF films are changing. Not in size, not in quality, nor in their ability to impress. Rather, the images themselves are changing as more LF films make use of computer graphics, visual effects, image enhancement techniques, and animation.

In other words, the LF industry no longer relies solely on live-action photography to tell its story. Thirty years ago, the pioneers of this industry could hardly have imagined the possibilities open to today's filmmakers. Sophisticated digital manipulation will only continue to evolve as the tools and techniques become more available and less expensive.

The majority of the most popular conventional films of all time are effects-driven. In fact, only three of the top 20 North American box-office champs are not effects films: *Home Alone*, *Jaws*, and *Beverly Hills Cop*. The rest, *Titanic*, the *Star Wars* and *Indiana Jones* series, *E.T.*, and so on, all relied heavily on special effects.

Many LF films continue to depend primarily on live-action photography, although most, if not all, of these have used digital tools for titles, image stabilization, or enhancements to select scenes. Natural history films like *Everest*, *Island of the Sharks*, *Mysteries of Egypt*, *Africa's Elephant Kingdom*, and *Wolves* generally fall in this category.

However, newer entries such as *T-Rex: Back to the Cretaceous*, *Siegfried & Roy: The Magic Box*, and *Encounter in the Third Dimension* are examples of the growing trend to effects-driven LF films. Once again, the LF industry follows the path blazed by the conventional film biz. And with

Shindler's Site

more mainstream filmmakers coming to the LF arena, the process will continue.

What CGI work is being done for LF films today? Who is doing it? What might be expected in the future?

To answer these questions, I called a number of facilities that have produced CGI for recent LF films. Several have been involved in LF films for years, others are new to the industry.

I'm told that the two-minute trailer for the **Reuben Fleet Science Center's** next LF film, *Search for Infinity*, created quite a buzz at the GSTA.

treating video footage of **Arthur C. Clarke's** talking head to give it an interesting "other-worldly" look. The second was the Mandelbrot set 'fly-in,' an uncut two-minute plunge straight down into a deep region" of the mathematically derived graphic image.

As one would imagine, the work required very long rendering times. But Cinesite's powerful computers were up to the massive challenge of rendering the 3,331 frames, at 50 megabytes per frame, and electronically transferring the files through the facility.

Metrolight Studios is no stranger to the LF business, and CEO **Jim Kristoff** was involved in many aspects of *Siegfried & Roy*, one of the most visually spectacular LF films ever made. Primarily a CGI facility, Metrolight created numerous scenes for the film, including the card-dealing automaton, the opening and closing book used in many transitions, and the gears in the Munich sequences. In total, their work represented four minutes and ten seconds of the total film, a sizable portion by any yardstick.

With a growing and impressive list of LF credits, **Xaos** in San Francisco has done work for *Special Effects*, *The Magic of Flight*, and *Wildfire: Feel the Heat*, among many others, and LF logos for the **National Wildlife Federation**, **National Geographic**, and **Discovery Channel Pictures**. Work is currently under way at **Xaos** for *Dolphins* and *Loch Lomond: Legend of the Loch*, as well as *Autostadt*, a 5/70 ridefilm that rumors say will be one of the most innovative sims to date. We'll know next summer.

According to **Christina Schmidlin**, director of business development, **Xaos'** work includes generating all-CGI environments, "modeling, texturing, image-processing, and compositing." For
(See **SHINDLER** on page 3)

The Old Man and the Sea

Although it is nearly the exact opposite of computer-generated imagery, *The Old Man and the Sea* is one of the most talked-about LF films in release today. I spoke with the film's producer, **Bernard Lajoie** of **Productions Pascal Blais, Inc.** in Montreal, who described how over two and a half years director/artist **Alexander Petrov** painstakingly painted in oils on glass, using slow-drying paints so that a single image could be modified slightly in successive exposures to create the sense of movement. Twenty-nine thousand hand-painted images were shot on a specially-built animation stand with a modified 15/70 camera. Multiple layers were used, and moved in a fluid, natural style to create the finished film. The results speak for themselves.

A complete description of the work would take up more space than this column allows. I strongly urge you to visit the film's web site, www.oldmansea.com, to read the fascinating story of the movie's production techniques. And if you haven't already, see the film! You will not be disappointed.

— Marty Shindler

It was the work of my former employer, **Cinesite**. Visual effects supervisor **Steve Wright** told me, "There were two main visual effects. The first was

Report from the Booth: Dri Wash for Field Flatteners

by John Moon II

Seven years ago, I struggled with the persistent problem all LF projectionists face: dirt on the screen image. Proper care of the field lens assembly is essential to minimizing on-screen dirt. Most projectionists have tried Rain-X, rubbing alcohol, Windex, and various other methods, and have found some compromise of chemicals, wipes, tissues, and luck.

I continually strive for perfect performances, and I think have found a product that gets me as close I can to that standard. It's called Dri Wash'n Guard® waterless car wash and protective glaze. It is a bluish liquid that is also used on aircraft exteriors and show vehicles. It comes in a variety of different-size bottles.

The product comes with an aerosol-free

pump sprayer. Shake the bottle well, pour some liquid into the spray bottle, seal it, and pump it up.

Application to the surface of the field lens is simple. Apply the liquid to a lens tissue, and make small circular motions across the entire field surface, including metal surfaces. Discard the lens tissue. Immediately buff off the Dri Wash with fresh lens tissues. Turn the tissue over and buff the glass and metal surfaces. You will be amazed at how easy the tissue slides across the glass after buffing.

Continued applications yield dramatic results in a week or two. You will notice that dirt on the field flattener removes itself in just a few seconds. I have not seen a hair on screen for more than three years.

Unlike alcohol, Rain-X, or other chemicals currently in use for this purpose, Dri

Wash causes no deterioration of the field lens sealants that I can detect. It polishes the glass and metal, and requires no removal of any build-up ever.

Dri Wash is manufactured by Enviro-Tech International, 1-800-820-6893. (The address is in the directory at the back of this issue.)

I hope some of you out there try this liquid and let me know how it works for you. You can contact me at Johnat-IMAX@aol.com.

John Moon II is chief projectionist at Regal Cinemas IMAX Theater in Lincolnshire, IL. He has worked in LF projection for ten years, with 8/70 and 15/70 systems, 2D and 3D. Before Regal, John worked at the Louisville Science Center and the Children's Museum of Indianapolis.

(From **SHINDLER** on page 2)

those planning to use an effects house, Schmidlin advises, "establish a creative partnership with the live-action director at the concept and story-development phase to determine the vision and style of CGI." Building a good working relationship is vital to both sides.

As one of the first companies to produce CGI and animation for the LF industry, **Ex Machina**, based in Paris and Tokyo, has a long list of credits, including many 3D jobs. The company created imag-

es for *Cirque du Soleil: Journey of Man*, and is currently working on *CyberWorld*.

Ex Machina brings its American, European, and Japanese clients a unique perspective by blending the styles, tastes, and culture of many regions of the world. The LF industry is, after all, an international business, and worldwide box office is crucial to the success of every film.

Will the ability to create new and exciting images translate into increased box office? If the history of the conventional film industry is a guide, the answer is yes.

Although great live action work will always have a place in LF films, effects expand our options almost without limit. As professional filmmakers, we use the tools available to us and take our best shot. But in the final analysis, it is always the audience that determines our success.

Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at Shindler@aol.com.

^R CORRECTIO[^]NS

The first sentence of the item "Ogden to sell entertainment wing" (*Shorts*, October 1999) inaccurately characterized Ogden Corporation's reasons for selling its entertainment and aviation divisions. The sale had been planned for some time, and the drop in share prices referred to in the item followed the announcement of the sale

and was therefore not its cause. In the same item, former chairman and CEO R. Richard Ablon was incorrectly identified.

The e-mail address and telephone number given for Giant Screen Consulting, publisher of the *Directory of Giant Screen Theaters* (*Shorts*, October 1999), were incorrect. They are giantsc@aol.com and 1-530-239-3338.

In "Films Presented at GSTA Conference" (*October* 1999), the production company shown for *Australia: Land Beyond Time* should have been Living Pictures (Australia) Pty. Ltd. In the same item, *Rac-*

ing for the Gold should have been shown as a 3D film.

We would also like to apologize for a number of typos which crept into the October issue. The character spacing problems in the box on page 1 and the missing letters at the end of headings on page 7 occurred during the printing process, and are apparently the result of flaws in the software of the Docutech printer at the printing company we use. Unfortunately (and very frustratingly for a perfectionist like your editor), we have no way to correct these faults when they arise.

THE BIZ

DEALS

Discovery Pictures shut down

The executive committee and owners of **Discovery Communications, Inc.**, decided in late October to dissolve its fledgling Themed Entertainment division, including **Discovery Channel Pictures**, the LF production wing. A total of 17 people will be laid off as of Nov. 30, although some may secure other positions within the large Bethesda, MD-based company that employs 4,000 worldwide. No list of the individuals affected was available before we went to press.

A Discovery spokeswoman said the decision was made to configure Discovery's future LF production more along the lines of its television programming, which is typically co-produced with outside production companies that handle the actual shooting while Discovery staff oversees the process.

Discovery released *Africa's Elephant*

Kingdom in 1998 and *Wildfire: Feel the Heat* this year, and is in the process of producing *The Human Body* with **BBC Large Format Films**. According to officials, that project will continue, although less certain is *Wings*, which was in development for a 2003 release.

Discovery Communications is privately held by founder **John Hendricks**, **Liberty Media, Inc.**, **Cox Communications, Inc.**, and **Advanced/Newhouse**, a partnership of **Advanced Communications, Inc.**, and **Newhouse Broadcasting Corp.**

Jordan to play in 9 Imax O&Os

Giant Screen Sports announced that they have closed a deal with **Imax Corporation** to show *Michael Jordan to the Max* in Imax's nine owned-and-operated theaters. The nine will open the film day-and-date with the world premiere, to be held in Chicago on May 5, 2000.

Imax has also pledged to use its "internal and external resources to promote the film...among media representatives and consumers" according to a press release. The film will carry "The IMAX Experience[®]" tag when shown in IMAX[®] theaters.

AOL sponsoring Galapagos

Internet service **America Online (AOL)** has become the exclusive sponsor of the **Smithsonian Institution's** 3D LF film *Galapagos*. AOL will provide online programming, distribute educational materials for the film to teachers, and partner with the Smithsonian on "Internet Adventure" a traveling exhibit that will teach kids in under-served areas about using computers. Elements of *Galapagos* will be incorporated into the exhibit.

AOL provided a "substantial" cash contribution to secure the sponsorship, but



Epic Journeys: The Great Migrations premiered at the Houston Museum of Natural Science in October.

THE BIZ

DEALS

Smithsonian and AOL officials would not disclose the amount or estimate the value of AOL's in-kind contributions.

Iwerks to dist 4 Sony films in 8/70

Iwerks Entertainment and Sony Pictures Classics Large Format have agreed that Iwerks will become the exclusive distributor of four of Sony's LF films in the 8/70 format. The four are *Wings of Courage*, *Across the Sea of Time*, *Thrill Ride*, and *Cirque du Soleil: Journey of Man*. The first two, which have not previously been distributed in 8/70, will be available in 3D. *Cirque du Soleil* will be released in 2D in May 2000, simultaneously with its 15/70 wide release, but will not be available in 3D 8/70 until 2003.

Iwerks' new 8/70 distribution division is headed by Claire O'Reilly.

Imax and View-Master partner

Imax Ltd. has struck a deal with Fisher-Price to feature images from IMAX 3D films in the toymaker's new line of View-Master 3D viewer products. First up will be images from *T-Rex: Back to the Cretaceous*.

Imax also announced a merchandising agreement with Scholastic Corporation/Byron Preiss Visual Publications, Inc., to produce a book based on the film.

Iwerks puts 8/70 in Buenos Aires

National Amusements, Inc., of Dedham, MA, has agreed to install an Iwerks Extreme Screen™ 8/70 3D theater at its Showcentre Norte complex in Buenos Aires, Argentina.

Iwerks Entertainment and partner Media Technology Source will provide a variety of services, including theater design, equipment installation, staff training, and marketing and operations support.

The theater, set to open in early 2000, will feature a 66-foot-tall (30-meter) screen and will be capable of running standard 35mm and 70mm shows.

National Amusements, the parent company of Viacom, Inc., owns and operates 1,300 conventional film screens in the US, UK, and Latin America.

FILM STOCK

Imax buys the rest of Sonics

Imax Corporation announced in early October that it had acquired the remaining 49% interest in Sonics Associates, its audio subsidiary, making the Birmingham, AL-based company a wholly owned subsidiary of Imax. The shares were purchased from the management of Sonics, who will remain in their current positions.

Sonics began installing sound systems in IMAX theaters in 1982, and in 1988 Imax acquired 51% of the company. Since then, Sonics has been the exclusive provider of sound systems to IMAX theaters.

In a press release, Imax co-chairmen and co-CEOs Bradley Wechsler and Richard Gelfond said that "there may be significant synergies between Sonics' sound systems and our recently acquired subsidiary Digital Projection International's [electronic] projection systems." (See *The Biz*, *MaxImage!* October 1999.)

Imax to buy Ballantyne?

Gene Marcial, writing in *BusinessWeek's* Oct. 11 "Inside Wall Street" column, quotes Prudential Securities analyst Michael Legg as speculating that Imax Corporation might buy conventional projector maker Ballantyne of Omaha. Or, says Legg, Imax might just acquire a 26% share held by Ballantyne's parent company, ARC International.

Ballantyne had been planning to buy Digital Projection International to help it move into the digital cinema arena when Imax scooped up the British company in September (see *The Biz*, *MaxImage!* October 1999). Legg suspects that Imax might buy Ballantyne to keep that project going.

Christie acquires Electrohome

In mid-October, Christie, Inc., the Cypress, CA-based manufacturer of film projection equipment, including 8/70 systems, concluded its acquisition of Electrohome Projection Systems of Kitchener, ON, a maker of data and video projectors, for a reported US\$25 million in cash.

The merged companies say they intend

PERSONNEL

to develop electronic cinema systems.

Murtagh joins E&S

Terence Murtagh is the new head of Evans and Sutherland's Digital Theater Division. Murtagh, a writer and producer whose credits include numerous planetarium productions, television series, and specials for The Learning Channel and the Discovery Channel, will be responsible for "creating compelling content for [E&S's] planetarium, science center, and domed theater products," according to a company press release.

Murtagh has collaborated with E&S since 1991, his latest project being "Journey to Infinity" for the E&S StarRider theater at the Adler Planetarium in Chicago.

Ex Machina hires Bollée

Ex Machina, the Paris- and Tokyo-based CGI house, has appointed Julien Bollée to be its business affairs and development manager. Reporting to Xavier Nicolas, VP of international business development, Bollée will focus on expanding the company's business, especially in North America.

Bollée, who has contributed several articles to *MaxImage!*, was formerly with the French exhibition chain Gaumont and recently edited the *Directory of Giant Screen Theaters* (see *Shorts*, *MaxImage!* October 1999).

Departures

Tony Cruz has left BRC Imagination Arts, where he was vice president of project development.

In Australia, Graham Jephcott, who had recently been promoted from managing director of the Panasonic IMAX Theater in Sydney to group general manager of parent company Cinema Plus, has resigned that position. His departure follows the resignation of Brian Hall from the position of managing director in September. Susie Cameron, director of communications for the Australian exhibitor, has also resigned, effective Dec. 3.

Vice presidents Jack Shishido and Robert Dean have left Iwerks Entertainment.

Disney Launches *Fantasia 2000* Marketing Campaign

(from *FANTASIA* on page 1)

worldwide turns out to be twenty-two. There are ten in the US, four in Mexico, two in Japan, and one each in Canada, England, Hong Kong, Singapore, Spain, and Switzerland.

With only a few exceptions (Sony Lincoln Square in New York, Mexico City's Museo Interactivo Infantil, Science Place in Dallas) most of the 73 theaters appear to be average or below average in terms of annual attendance. None of the 15/70 circuit's million-plus performers (the National Air and Space Museum in Washington, the Discovery IMAX in Berlin, La Géode in Paris, for example) will show *Fantasia*.

In an age when most filmmakers count 100 bookings as the benchmark for a successful release, Disney seems to be unconcerned about hitting that mark. Some industry observers have pointed out that unlike most other LF filmmakers, Disney doesn't need the LF release of *Fantasia* to be profitable, or even break even: the release to conventional theaters next summer and eventual home video sales will almost certainly make up for any losses encountered between Jan. 1 and April 30, 2000.

But many in the industry are scratching



The Firebird Suite

their heads and wondering why Disney didn't take the relatively simple steps that could have gained them dozens more bookings. As theaters began discussing terms with distributor Buena Vista Pictures last spring, they learned that BV was insisting that *F2K* be the only film on the theater's schedule. Most observers expected this position to soften as time went on, but on the contrary, some museum

theaters that were assured early on that a few daily unpublicized school shows would be acceptable were later told no. The only permitted exceptions seem to be non-LF planetarium shows in a handful of dome theaters.

Several museum theaters managers have told *MaxImage!* that being allowed a couple of morning school shows would have been all they needed to close the deal. Others say they would have given up the free print or contributed to the hardware upgrade costs if they had been allowed to show the film only on evenings and weekends. Thus, a slight loosening of the restrictions might have brought the total to 100; an even more liberal policy could have raised the number even higher.

Disney officials have told *MaxImage!* that their reason for the 100% requirement was that they felt that filmgoers offered a choice between a US\$10, 80-minute feature or a \$5, 40-minute show would tend to take the latter, to the detriment of *Fantasia*.

When first announced, the film was to have run about 90 minutes and included two or three sequences from the 1940 original. Then at a meeting preceding the GSTA conference in September, Disney

(See *FANTASIA* on page 8)



The Sorcerer's Apprentice

All images © Disney Enterprises, Inc.

Fantasia 2000: The Web Site

As would be expected of Disney, the *Fantasia 2000* Web site uses state-of-the-art technology to present the various components of the film. (If your browser lacks plug-ins for Shockwave and Quicktime, you can choose a more static version of the site.)

Three primary locations lead you through the site's features: Roy Disney's office, an animator's studio, and the scoring stage. Each is a panoramic window (note the horizontal scrolling button at the bottom of the frame) with links to the others and to other activities. Sparkles that appear when you move your mouse over various objects signify links.

Relatively easy to miss are the pages for each of the musical sequences. Click on the crescent symbol to the left of the main frame to drop down icons for each musical selection. These pages include credits, images, and lengthy video clips of the animators and other contributors discussing their work on the segments, illustrated with portions of the finished film. (If you don't have a speedy internet connection you may have to pass on the videos.)



The site includes a list of the 73 theaters that will show the film, with addresses, phone numbers, and links to their respective Web sites. Other features include info on the concert tour of the film (in 35mm) to five cities with live orchestra accompa-

niment in December, downloadable versions of the educational packages, and a message board. Ironically, a number of the messages are from fans complaining that the film won't be showing at their local IMAX theater.

Fantasia 2000: The Music

All music is performed by the **Chicago Symphony Orchestra**, conducted by **James Levine**, except for the "Sorcerer's Apprentice" from the original 1940 film, which is performed by **Leopold Stokowski** and the **Philadelphia Orchestra** in the film (although not on the CD soundtrack recording, which has a Levine/Chicago version).

The segments are introduced by **James Earl Jones, Quincy Jones, Angela Lansbury, Steve Martin, Bette Midler, Itzhak Perlman, and Penn & Teller**. Levine and Stokowski also appear on camera.

Symphony No. 5, Ludwig van Beethoven
Animation Director: Pixote Hunt
Art Director: Pixote Hunt

Pines of Rome, Ottorino Respighi
Animation Director: Hendel Butoy
Art Director: Dean Gordon

Rhapsody in Blue, George Gershwin
Animation Director: Eric Goldberg
Art Director: Susan McKinsey Goldberg
Based on the art of Al Hirschfeld.

Piano Concerto No. 2, Allegro, Opus 102, Dmitri Shostakovich
Animation Director: Hendel Butoy
Art Director: Michael Humphries
Based on the Hans Christian Andersen fairy tale, *The Steadfast Tin Soldier*.

Carnival of the Animals, Finale, Camille Saint-Saëns
Animation Director: Eric Goldberg
Art Director: Susan McKinsey Goldberg

The Sorcerer's Apprentice, Paul Dukas
Animation Director: James Algar
Art Directors: Tom Codrick, Charles Philippi, Zack Schwartz
From the 1940 *Fantasia*

Pomp and Circumstance Marches 1, 2, 3, and 4, Sir Edward Elgar
Animation Director: Francis Glebas
Art Director: Dan Cooper
With Donald Duck; music arranged by Peter Schickele.

Firebird Suite, Igor Stravinsky
Animation Directors: Paul and Gaëtan Brizzi
Art Director: Carl Jones



Pomp and Circumstance

(from **FANTASIA** on page 6)

told theaters that only one original segment had made the cut (**Mickey Mouse's Sorcerer's Apprentice**) and that the length was now under 80 minutes.

A few days later at the GSTA Technical Session, Imax and Sonics reps announced that the shorter running time was within the capabilities of existing audio playback systems, and that sound system modifications were now no longer necessary for most theaters.

Although Disney and Imax have denied this was a factor in shortening the film, there can be no doubt that the trimmed version cuts the cost of the hardware fixes that are being provided free to the theaters. It also frees up technicians and reduces the per-theater upgrade time as the fixed Jan. 1 deadline rapidly approaches. And prints that are 11% shorter must also represent savings over original expectations.

The LF industry is looking to the opening of *Fantasia 2000* with a mixture of excitement and fear. If successful, it could



The Pines of Rome

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lead to dramatic expansion for the industry, bringing in new audiences, new players, and new investors. If it fails (or perhaps more importantly, if it is *perceived* by Hollywood as having failed) it could damage the LF business.

In this sense, *F2K* is like the *Y2K* problem: one can imagine nearly any outcome, from minor inconveniences to the End of the World. And in the end, there is nothing to do but wait and see what happens.

Fantasia 2000: The Bookings

Belgium			Mexico City	Museo Interactivo Infantil	N	Las Vegas	Luxor Hotel and Casino	C
Brussels	Kinopolis IMAX Theatre	CM	Monterrey	Centro De Ciencias Y Artes	N	Lincolnshire	Regal IMAX Theater	CM
Canada			Tijuana	Centro Cultural Tijuana	N	Louisville	Louisville Science Center	N
Brossard	IMAX Les Ailes	C	Netherlands			Lubbock	Science Spectrum	N
Calgary	IMAX at Eau Claire Market	C	Rotterdam	IMAX Waterstad Theater	C	New Rochelle	Regal New Roc City IMAX	CM
Edmonton	Famous Players SilverCity	CM	Norway			New York	Sony Theaters Lincoln Square	CM
Halifax	Empire 12 Cinemas	CM	Oslo	Panasonic IMAX Theater Oslo	C	Ontario	Edwards IMAX 3D Theater	CM
Langley	Famous Players Colossus	CM	Singapore			Orlando	Muvico IMAX Theater	CM
Mississauga	Famous Players Coliseum	CM	Singapore	Singapore Science Centre	N	Richmond	Science Museum of Virginia	N
Montreal	Famous Players Paramount	CM	Spain			Rochester	Cinemark IMAX Theater	CM
Richmond	Famous Players SilverCity	CM	Valencia	L'Hemisferic	N	Sacramento	Esquire IMAX Theater	C
Sudbury	Science North	N	Switzerland			San Francisco	Sony IMAX at Metreon Center	CM
Toronto	Famous Players Paramount	CM	Lucerne	Swiss Museum of Transport	N	San Jose	Tech Museum of Innovation	N
Vancouver	CN IMAX Theatre	C	Thailand			Seattle	Pacific Science Center	N
Vaughan	Famous Players Colossus	CM	Bangkok	Krung Thai IMAX Theatre	C	South Miami	IMAX Theatre at Sunset Place	C
Winnipeg	IMAX Theatre at Portage Place	C	USA			Spokane	Riverfront Park	C
England			Addison	Marcus IMAX Theatre	CM	St. Augustine	World Golf Village	C
London	British Film Institute IMAX	N	Apple Valley	Minnesota Zoological Gardens	N	Tempe	Arizona Mills IMAX Theater	C
London	Trocadero, PLC	C	Boise	Edwards IMAX Theater	CM	Tulsa	Cinemark IMAX Theater	CM
France			Buffalo	Regal IMAX Theatre	CM	Valencia, CA	Edwards IMAX Theater	CM
Paris	Dome IMAX at La Defense	C	Buford	Regal IMAX Mall of Georgia	CM	West Nyack	IMAX at Palisade Center	C
Germany			Cathedral City	KESQ-TV3 Desert IMAX	C			
Speyer	IMAX Classik Speyer	C	Chicago	Loews Cineplex Navy Pier	C			
Hong Kong			Columbus	Marcus IMAX Theater	CM			
Kowloon	Hong Kong Space Museum	N	Dallas	Cinemark IMAX Theater	CM			
Ireland			Dallas	Science Place	N			
Dublin	Sheridan IMAX Parnell Centre	C	Dearborn	Henry Ford Museum	N			
Japan			Denver	United Artists Colorado Center	CM			
Nagano	Hotaka IMAX Theatre	N	Fresno	Edwards IMAX Theater	CM			
Osaka	Suntory Museum	N	Honolulu	Waikiki IMAX Theatre	CM			
Sapporo	Paramount Universal Cinema	CM	Houston	Edwards IMAX Theater	CM			
Tokyo	Tokyo IMAX Theater	C	Indianapolis	IMAX 3D Theater	N			
Mexico			Irvine	Edwards IMAX 3D Theatre	CM			
Aguascalientes	IMAX Dome Theater	N	Kansas City	Kansas City Zoo	N			

TOTALS

	C	CM	N	All
Asia/Pacific	2	1	4	7
Europe	6	1	3	10
N. America	13	28	15	56
Total	21	30	22	73

KEY:

C: Commercial
CM: Commercial Multiplex
N: Non-profit

School Groups and LF Theaters

(from *SCHOOL* on page 1)

and theaters, **Ogden Entertainment**: "The 18-22% is probably on the high side if you're describing the experience of the entire network. Commercial theaters are, as a group, probably in the 10-15% range."

Kim Black, group sales manager, education and recreation, **Famous Players**: "Because none of our theaters has been open for a full year, we don't have annual numbers yet, but I believe our student groups represent a significant percentage of our overall business. Best of all, we are now noticing a trend of repeats, meaning the number of schools and teachers returning for a second visit within six months is on the increase."

Jeremy Welman, vice president of commercial theater development, **MegaSystems, Inc.** (and formerly with Edwards Theater Circuit): "I believe that 18-20% is an accurate assumption. It's about what we experienced at Edwards. Typically, group tickets range from 50-75% of the full [child] price. [Tickets for] school children can be as little as \$3.00, while a child's general admission could be \$7.00. In our experience, the market really dictates what the venue charges. If you are committed to school groups, the price must be attractive, especially if the experience can't be packaged with something else."

To gain an institutional perspective, we asked the same question of **Diane Carlson**, director of public programs and visitor services at the **Pacific Science Center** in Seattle, WA, and **Harley Cozewith**, director of visitor services at the **Houston Museum of Natural Science**. Both said their attendance was below 18%.

Carlson reports that school groups make up about 12-13% of their total audience. "Opening the new [Boeing IMAX] theater with *Everest* had its challenges. Surprisingly, *Everest* was not strong with our school groups. However, in the spring, when we brought in *Into The Deep*, all our school shows were at capacity, as were some of our *Wolves* school screenings [in the re-opened original Eames IMAX Theater]. I think school

groups are an important word-of-mouth kind of marketing. School children bring back their families and friends for our other screenings."

Cozewith: "We have a relationship with the Houston Independent School District where every fourth- and seventh-grader in the district comes to HMNS for a tour and a planetarium experience. Our school-group attendance for 1998 was approximately 17% of all IMAX visitors."

We also asked distributors and theaters what techniques they use to attract school groups.

Fraser: "Keys to successfully marketing to school groups include 1) a dedicated group sales manager, comfortable with,

[School shows] expose young people to the LF experience and generate word of mouth.

For the commercial sector, they fill an otherwise dark theater.

**—Mark Katz
nWave Pictures**

and highly motivated to do, the direct selling to groups. We even created an Education Officer function [at the British Film Institute IMAX theater] in London, probably a first for a commercial theater; 2) excellent quality and highly targeted materials; 3) creating loyalty programs with teachers, such as the "Educator's Connection," an innovation that sprang from the Calgary IMAX Theater [at Eau Claire Market]; 4) being generous with preview screenings and including educators in the film selection process".

Cozewith: "We send out a Fall Field Trip Planner, which is a really nice four-color piece in a twelve-month-calendar format, to all of the schools in a wide area surrounding Houston. Our school database contains approximately 5,000 names.

We also work closely with a number of teachers' organizations, hosting workshops, etc. The museum hosts an educators' open house in late August with free shows, show-and-tell-type demonstrations, and museum staff to answer questions regarding curriculum."

Derval Whelan, executive director of sales for **Sony Pictures Classics Large Format**: "School groups are extremely important to Sony. With our newest film, *Cirque du Soleil, Journey of Man*, the educational value may not be as obvious in comparison to other LF titles. To overcome this barrier we created a special direct-mail piece which will help theaters market this film to school-group decision makers. The piece is a poster with two sample activities on the back. [It will also] be available on compact disc, with and without text, making it more user-friendly for theaters wishing to translate and print it into other languages."

Whelan also found a traveling exhibit called "Circus Magicus" from the **Canadian Museum of Civilization** in Hull, Ontario. It makes an excellent "value-added" addition to the film for teachers and has been booked by the **Museum of Science and Industry** in Chicago and is being considered by several other museum and commercial theaters.

"In *Encounter in the Third Dimension*," says Katz, "the educational content is accurate and lighthearted in an entertaining way. The film is more entertaining than educational, but we still invested in a good quality teachers' guide because we felt that audiences, including school children, would like to learn about 3D. We also created a special lobby standee that has a strong educational message: it talks about how the eyes and brain interpret 3D. The standee has been on display at **Moody Gardens** in Galveston, TX, and at the **California Science Center** in Los Angeles."

Imax Ltd. recently hired **Claire Ryan** to lead week-long seminars for group sales managers. The first, held in Toronto, consisted of only 15 participants, to maximize

(See *SCHOOL* on page 14)

GSTA Technical Session and Education Symposium

(from *GSTA* on page 1)

son. Nevertheless, this could be a relatively inexpensive way for distributors of 3D films to make their products available in 3D to the majority of theaters with single-strip projectors. Director **Ben Stassen**, who announced his plan to release a conventional monochrome anaglyph version of *Encounter* last year, has said he will use the ColorCode process instead, probably for an April 2000 release.

Another unusual presentation was from **Stacey Spiegel** of **Immersion Studios**, who has developed a three-screen video-projection interactive theater that gives audience members control over the presentation they experience via touch-screen computer terminals at their seats. Intended for small auditoriums seating about 100, the system can be used to complement and extend the LF experience, according to Spiegel. The system is currently in place at the New England Aquarium in Boston, and will be installed at the **National Museum of Natural History** in Washington, DC, next spring.

Imax Ltd. vice president **David Keighley** described the new building in Santa Monica his facility, **DKP/70MM Inc.**, will be moving to in the spring, and discussed Imax's new laser film recorder, which he says will be five to ten times faster than existing CRT recorders. He spoke of **Eastman Kodak's** new Vision Premiere release stock, which will be used for prints of *Fantasia 2000* and which was being rigorously tested to ensure that the dusting problems that have plagued prints on Triathlon stock for the past few years would not be repeated.

Scott Shepley of **Iwerks Entertainment** described the Iwerks 3D rig, which was used (with Iwerks 8/70 cameras) to shoot parts of *Siegfried & Roy* and *Cirque du Soleil*, and a new compact side-by-side 8/70 3D rig he developed for mounting on an aerobatic plane for *Ultimate G's*. An underwater housing for the side-by-

side rig is nearing completion. The Iwerks 15/70 camera, originally promised for earlier this year, is about to undergo final field testing, and should be available to filmmakers in early 2000.

The 2D-to-3D conversion process developed by **Dynamic Digital Depth** was presented by **Chris Reyna** of **Imagica USA** and **Chris Yewdall** of **DDD**, who said it



Ben Shedd at the education symposium.

had been used for a 10-second sequence in *Siegfried & Roy*. The cost to use the process to convert a full-length 2D LF film to 3D would be about \$2.5 million. They also announced a partnership with Intel Corporation to use its Xeon 32-bit workstations and new Itanium 64-bit platforms to run the conversion software.

Sound engineer **Tim Archer**, president of **Master's Workshop** in Toronto, demonstrated a system to reduce or eliminate camera noise from synch audio tracks recorded on location, as well as the Holophone, a seven-channel microphone that accurately reproduces a 3D sound environment.

Lynn McCroskey, president of Imax

sound subsidiary **Sonics Associates**, described the IMAX digital sound standard which, alone among digital film sound systems, uses no data compression. He also described the various sound upgrade options for IMAX theaters wishing to show films longer than an hour (such as *Fantasia 2000*), ranging in price from \$10,000 to \$65,000. He announced that the IMAX theater at **White River State Park** in Indianapolis, IN, would be showing *Fantasia* with a Sonics sound system, dispelling rumors that the venue would use a competing and less expensive system from **Digital Theater Systems** that White River had tested earlier in the year.

Imax's senior vice president of technology, **Michael Gibbon**, outlined the changes that will be made to IMAX projection systems to make them ready for *Fantasia* and other films over one hour in length. Theaters with the SR projection system will require minor modifications so that each of the two projectors can show half of the film, performing a reel change in the middle. Houses with the Mark II reel unit require a relatively simple upgrade, and those with the Quick Turn Reel Unit need somewhat more substantial modifications to the unit's two lower platters to enable them to handle the larger reels. (These changes are being provided free to all theaters that have booked *Fantasia*.)

Referring indirectly to Imax's recent acquisition of **Digital Projection, Inc.**, Gibbon said that although electronic cinema has made significant progress, it is not yet a replacement for LF. He pointed out that the resolution of existing digital projectors is about 1.3 million pixels per frame, but that digitally rendered scenes in *T-Rex*, for example, had required 12 million (i.e. 4K horizontal resolution). He said that a breakthrough would be needed to make an electronic replacement for LF film feasible, adding that although Imax is

working in that direction, he doesn't know when it might come about.

The latest round of the **Large Format Cinema Association's** film stock test were presented by **Rick Gordon** of **RPG Productions**. (The same tests were presented at the LFCA conference in May, and described in the July 1999 issue of *MaxImage!*)

Education Symposium

The GSTA's Education Committee presented "Giant Screen Films and Lifelong Learning," a day-long symposium immediately preceding the conference whose purpose was to explore the effectiveness of LF films as tools for informal education. **Emlyn Koster**, chair of the GSTA Education Committee and director of the **Liberty Science Center**, led the meeting, which was attended by more than 100 participants from around the world.

Nine experts in LF and/or education spoke about various aspects of the question, and in the afternoon the participants broke into eight small discussion groups to define "lifelong learning" (a term from the GSTA's mission statement) and discuss its importance to individuals and society.

The presenters and their topics (in order of their presentations) were:

Christopher Palmer, president and CEO of **National Wildlife Productions**; "Educational Criteria for Giant Screen Films."

Nalini Nadkarni of Evergreen State College, a featured scientist in the LF film *Tropical Rain Forest*; "Bridging Gaps Between Science and Society."

Barbara N. Flagg of **Multimedia Research, Inc.**; "Lessons Learned from Viewers of Giant Screen Films."

Jon Miller, of the Chicago Academy of Sciences; "Scientific Literacy, Democracy, and the Market for Informal Science Education."

Ben Shedd of **Ben Shedd Productions**,

Inc., director of *Tropical Rain Forest*; "Designing Effective Giant Screen Films."

John H. Falk of the Institute for Learning Innovation; "Assessing Learning in a Learning Society."

Sarah Mumford of the **National Museum of Photography, Film, and Video** (UK); "To What Extent are Giant Screen Films a Powerful Medium for Lifelong Learning?"

Roland Jackson of the **Science Museum** (UK); "Are Giant Screen Films in Harmony or Conflict with the Educational Missions of Science Museums?"



Imax's Michael Gibbon at the Technical Session.

Bayley Silleck of **Bayley Silleck Productions, Inc.**, director of *Cosmic Voyage*; "The Defining Moment."

Palmer outlined some of the reasons that LF films can be effective instructional tools: they make a strong impression; they are multi-sensory; they show viewers the real thing; they can highlight and explain phenomena; they can show scientists and artists at work. He also enumerated the qualities he considers essential in an educational film. (This list was published in an article by Palmer in the November 1998 issue of *MaxImage!*)

Nadkarni described her experience as an on-camera scientist in *Tropical Rain Forest*. Her field of study is the organisms of the rainforest canopy, the tops of trees

hundreds of feet above the ground. As the crew of the LF film captured her work in Costa Rica, where she climbs high into the canopy to collect and identify new insects, she began to recognize similarities between the process of making films and conducting scientific research. She also realized that, unlike filmmakers, scientists rarely communicate their work to the general public, but that LF film can help accomplish that important task.

Flagg has performed formative and summative evaluations of no fewer than seven LF films to meet the conditions for grants

from the (US) **National Science Foundation**. (Formative evaluation tests storyboards or rough cuts with sample audience members to see if key concepts are being communicated, so that corrective steps can be taken, if necessary, before the film is finished. Summative evaluation tests the finished film to see how well the educational objectives have been met.) She recounted some of the audience perceptions she has uncovered in this testing: that they appreciate the experiential "you are there" quality of LF films, and their ability to take them to unusual locations and situations; that many feel that the films are too "short on facts"

and could present more information; and that the lack of strong storylines can weaken the films.

Miller stressed the importance to society of an educated citizenry, specifically a scientifically literate one. Many people report having an interest in medical and other scientific discoveries, but not all believe they are well informed on these topics. He spoke of the importance of informal science education at museums, science centers, and zoos in countering this trend, and the role LF films could have at those institutions in inspiring further learning.

Shedd briefly expounded his "film without frame" theory of the LF cinema experience (aspects of which he has discussed in occasional "Exploding the Frame" col-

(See GSTA on page 14)



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Fantasia 2000

Walt Disney Pictures; distributor: Buena Vista Pictures Distribution; Supervising director: Hendel Butoy; segment directors: Hendel Butoy, Francis Glebas, Eric Goldberg, Gaetan and Paul Brizzi, Pixote Hunt; producer: Don Ernst; executive producer: Roy E. Disney. 80 min. Release: Jan. 1, 2000.

- Animation and audio mix are complete.
- Editing is in final stages.
- Final version will include only one sequence from original 1940 film, shortening F2K to 80 minutes.

Cirque du Soleil: Journey of Man

Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Peter Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: Jan. 20, 2000 (world), May 5, 2000 (North America).

- Film is complete and was shown at GSTA conference.
- World premiere: Sony IMAX Theater Berlin, Jan. 20, 2000.

Ultimate G's: Flying to the Extreme

Sky High Entertainment Productions; distributor: North America, South America, Australia, N.Z.: nWave Pictures; distributor, Europe: First E Production; distributor, Asia: Sky East, Inc.; director: Keith Melton; cinematographer: Peter Anderson; writer: Jean Bergeron; line producer: Yves Fortin; executive producer: Carl Samson. 3D. Release: March 2000.

- Shooting wrapped in late October.
- Editing began in September and will finish in mid-November.
- World premiere: Quebec, Feb. 21, 2000.

Dolphins

MacGillivray Freeman Films/National Wildlife Federation; distributor: MFF; director, cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill, Steve Judson; producer: Alec

Lorimore; executive producer: Chris Palmer. Release: March 2000.

- Editing continues in Laguna Beach.

The Lost Kingdom

Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; editor: Colin Green; line producer: Elizabeth Andrew; associate producer: James Graham; executive producer: John Dunning. Release: March 2000.

- Editing continues.

Solarmax

Heliograph; distributor: Museum of Science and Industry, Chicago; director: John Weiley. Release: March 2000.

- August: Shot in Italy, Greece, and Sicily, and filmed solar eclipse in Cornwall, England.

Symbol of the North (wt)

Motion International Large Format; distributor: MILF Distribution; directors: Martin Dignard, Bill Reeve; editor: James Lahti; sound: Peter Thillaye; post-production consultant: Pierre Thériault; producer: Martin Dignard; executive producer: André Picard. Release: April 2000.

- September: Filmed Saami people in Lapland, above the Arctic Circle.
- Principal photography is complete.
- Editing has begun in Kingston, ON.

Michael Jordan To The Max

Giant Screen Sports/James D. Stern Productions/NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; DOP: James Neihouse; cinematographers: Rodney Taylor, Dave Kessler; producers: Don Kempf, Steve Kempf, Jim Stern; executive producers: David Falk, Curtis Polk, Adam Silver, Gregg Winik. Release: May 2000.

- Principal LF photography is complete.
- November: shoot a couple of interviews in 35mm.
- Editing, now moved from New York to Chicago, will be finished in early December.
- World Premiere in Chicago, May 5, 2000, theater(s) to be determined.

Ocean Oasis (aka The Californias)

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside), Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.

- October – November: two more expeditions to Baja and the Sea of Cortes
- 80% of principal photography is complete.
- Editing has begun.

Wild California

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, Greg MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; producers: Greg MacGillivray, Alec Lorimore, Mark Krenzien; executive producer: K2 Communications. Release: May 2000 (California), June 2000

(world).

- Principal photography is complete.
- Editing continues in Laguna Beach.

The Enchanted Billabong

Imagine If; distributor: tba; director, producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: June 2000.

- 60% of 3D CGI work is done.

Cyberquest

Laserium/Laser Images, Inc.; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. Cast: Tom Hanks. Chromadepth 3D. Release: mid-2000.

- CGI animation began in June.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: summer 2000.

- 70% of computer animation is complete, and animation continues at TFX Animation in Montreal.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: summer 2000.

- December: Filming in Italy, England.
- Future locations include Brazil and Japan.

Mountain Magic

Willy Bogner Filmproduktion; distributor: MacGillivray Freeman Films; director: Willy Bogner. Release: October 2000.

- Have filmed skiing scenes.

American Road

Ideal Entertainment; distributor: Imax; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Reed Smoot; line producer: Tony Brown; music producer: Don Was; producer: Jon Shapiro. Release: fall 2000.

- Fall – spring 2000: Filming throughout the USA.

CyberWorld (wt)

Wire Frame Films, Ltd.; distributor: Imax Ltd.; producers: Steve Hoban, Hugh Murray; writers: Hugh Murray, Charlie Rubin. 3D. Release: fall 2000.

- Roughly 70% of material to be repurposed to 15/70 has been animated.
- 30% of all footage has been rendered and recorded to 15/70.
- Storyboarding for 10 minutes of original animation has begun. Some of this will be animated by Spin Productions in Toronto, and some on Imax's SANDDE system in Montreal.

Nov '99

Jan '00

July '00

Fantasia UGs
CDS

Dolphins SOTN
LK
Solarmax

MJTMM EB
OO
WildCalif

CQ
Boxer **WG**

MM	MWH	Endur	JIAC	Bears	GT	SFI
AR	ND	Golf				
CW	HC	I-52	Vulcania	OM	SS3D	
	Yosemite					

Haunted Castle

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Ben Stassen, Caroline Van Iseghen, Charlotte Hug-gins; executive producer: Ben Stassen. 3D. Release: fall 2000.

— Animation has begun in Brussels.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.

— Spring – summer 2000: Filming at the Spanish Riding School in Vienna, Austria, and in Mor-rocco, Spain, and Slovenia.

Natural Disasters

Graphic Films, Inc.; distributor: tba; director: George Casey; producer: Paul Novros. Release: late 2000.

— Have filmed various earthquakes and volcanoes for the last decade.
— August: filmed the aftermath of the earthquake in Turkey.
— Will capture other disasters as they occur.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.

— 20% of principal photography has been shot over the last two and a half years.

The Endurance: Shackleton's Epic Journey

White Mountain Films/Nova Large Format Films; distributor: Ogden Entertainment, Inc.; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February 2001.

— October – November: Shooting documentary

footage and historical re-creations on Elephant Island and South Georgia Island in the Antarctic. Reports online at www.pbs.org/wgbh/nova/shackleton.

— January – February: Filming climbers on South Georgia Island.

Golf Around the World (wt)

JQH Film Entertainment; distributor: MacGillivray Freeman Films; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith. Release: February 2001.

— September: Filmed Ryder Cup tournament in Boston.

— Additional shooting expected in April – May 2000 in the US and UK.

Secrets of the I-52

Kieth Merrill Productions; distributor: tba; directors: Kieth Merrill, Jeff Simon. Release: Early 2001.

— Plan to return to Atlantic wreck site of WWII Japanese sub for salvage operations and additional filming in summer 2000.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2001.

— One more sequence to be filmed. Waiting for a cooperative volcano.
— Editing has begun.
— Delay in theater construction has pushed back release date.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.

— October – November: Filming in underwater caves in Yucatan, Mexico.

Bears* (wt)

National Wildlife Federation/Primesco; distributor: Primesco;

director: David Lickley; editor: James Lahti; production manager: Natalie Masse; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: April 2001.

— November: Filming polar bears in Churchill, Manitoba.

Loch Lomond: Legend of the Loch (formerly *Mistgate*)

Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.

— Picture was locked in October. Neg cutting has begun at RPD in Los Angeles.

— Audio post-production continues at Master's Workshop in Toronto.

— Hope to screen finished film at LFCA conference in May 2000.

Ocean Men

H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring 2001.

— October: filmed freediving champion Umberto Pelizzari in Italy.

— Future locations: Japan, Antarctic, Honduras, Miami.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs; production designer: Brent Boates; script: Ian Pearson. 3D. Release: Summer 2001.

— Modeling has begun.

— Script is still in development. Animation will begin early next year.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: 2001.

— Sound and lighting equipment was taken to the Space Station last May. The 30-perf 3D cabin camera will be carried on a Space Shuttle flight next spring, and will remain on the Space Station for two years.

— Filming on Space Station will begin in spring 2000.

The Search for Infinity

Reuben H. Fleet Science Center; distributor: tba; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke. Release: September 2001.

— March: Interviewed Arthur C. Clarke for appearance in film.

— July – August: Created computer-animated zoom into the Mandelbrot set.

— January 2000: Begin experimental CGI work.

— July 2000 – January 2001: Live-action shooting.



A crew from Dover Films shooting 8/70 in Scotland for *Shaping a Nation: The Ride*. See page 24.

(from **SCHOOL** on page 9)

sharing, brainstorming, and interaction. Famous Players' Black attended, and says, "The seminar was great! Marketing to school groups is a totally new marketing model for a 75-year-old company like Famous Players. We have a history [of] showing films and selling popcorn to the general public. Selling the IMAX experience to school groups is a totally new ball game. The support I get from Imax and my FP team really makes a difference."

Iwerks Entertainment is also investing in group-sales marketing support for its affiliates. Says **Marti Boone**, vice president of large-format theater sales and development, "Iwerks takes a very comprehensive approach in group sales initiatives. We offer our clients a customized program called 'Multi Works,' which trains, explains, and helps to build a strong foundation for theaters to shape their group business. We maintain an ongoing dialog with our clients worldwide to find out what's

working, what's not working, and what success stories and models we can share with one another"

In conclusion, this small, non-scientific survey suggests that the 18-22% figure is roughly accurate and that marketing to school groups is not in decline. In fact, most theaters seem to believe that with appropriate films and marketing, there is room to increase the school segment. School groups are an underdeveloped opportunity that both theaters and distributors are working to exploit.

However, this investigator does not believe we have all the information needed to fully understand the impact of the school group segment on our industry. Neither a percentage range determined years ago by Imax, nor simple surveys such as the present one, give us a sufficiently detailed picture of what's really going on in today's LF industry. More sophisticated research is needed to discover, for instance, the percentage of gross box office

(as opposed to attendance) contributed by school groups, the many factors that determine why school groups attend LF films, and many other aspects of this important segment. Without such information, resources devoted to film production, marketing, and educational materials will not be used as efficiently as they might, to the detriment of the whole industry.

As always, *MaxImage!* encourages people and organizations with such information to share it for the greater benefit of the whole business.

Katherine Vanderploeg is a consultant specializing in LF film marketing, distribution, promotions, and sponsorship. She has worked on over 24 LF films and simulator products worldwide including Rolling Stones At The Max, Into The Deep, and T-Rex: Back to the Cretaceous. Katherine may be reached at kvanderploeg@idirect.com

(from **GSTA** on page 11)

umns in these pages), and examined how this unique medium can inspire learning. He urged museum staff and LF filmmakers to design productions carefully to use the medium to its greatest advantage. As an example, he stated that, when it comes to narration, "less is more." Too much narration, or the wrong kind, can weaken the immersive LF experience.

Falk pointed out that the "information age" in which we currently live has turned us into a "learning society" in which people routinely choose to engage in what he calls "free-choice learning," that is, learning undertaken for purely personal reasons, outside the scope of school, work, or other necessity. In this context, he said, "we have been asking the wrong question when we ask, 'What did someone learn from this film?' Instead, we should be asking, 'How did this film contribute to what someone knows and understands?'"

Mumford spoke of the importance of the UK's National Curriculum: in Britain, field trips are required by law to meet some criteria of the National Curriculum. Most LF films do so, and for this reason they are especially popular with primary

grades. If a film does not satisfy any of the National Curriculum's needs, however, it almost certainly will not be booked in any theater that serves British schools.

Jackson suggested that because most LF films are produced in North America,

their educational components are oriented to the specific needs of North American school systems. He said that British schools have distinctly different needs, to say nothing of those in non-English speaking European or Asian countries. He urged producers to consider ways to make their films and materials more broadly acceptable, saying "There is only so much heroic American voice-over that a UK audience can stand."

Silleck described what he called "transforming moments" in LF films, such as the opening of *To Fly!*, that give audiences unique and dramatic experiences that educate at a visceral level and inspire them to further learning. He went on to encourage the production of "films of ideas, films that explore scientific theories and concepts, films that show scientists in the field actually doing science."

A collection of the papers on which the presenters' comments were based will appear as a special insert in the next issues of the GSTA's official publication, *The Big Frame*, and the newsletter, *Informal Learning Report*. A comprehensive post-symposium report is expected to be published in book form early next year.



Barbara Flagg at the education symposium.

Bookings: November 1999 by Film

778 bookings of 92 films in 234 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Addison Mar	11/4/99	12/31/99	B	Amazon	Montreal FP	10/8/99	12/31/99		DIS	Calgary EC	1/1/98	12/31/99	
	Apple Valley	6/12/98	12/31/99	A		Ontario Edw	8/17/99	12/31/99	A		Columbus Mar	4/23/99	12/31/99	S
	Atlanta FMNH	9/6/99		B		Baltimore	5/21/99	6/30/00	S		Hastings			S
	Auckland CP	7/28/99	12/31/99			Barcelona	11/18/98	11/18/99			Houston SCH	7/30/94	5/31/00	
	Bochum NeUe	2/11/99	2/8/00			Berlin Disc	5/1/99	11/30/99			Hutchinson	10/15/94	12/31/99	S
	Cape Town	11/15/98		B		Chicago MSI	5/7/99	1/15/00	A		London BFI	6/11/99	12/31/99	
	Cincinnati	2/12/99	2/12/00			Dallas SP	3/13/99	12/31/99	A		London ONT	5/1/99		S
	Cocoa	11/2/99	10/3/00			Denver MNH	10/8/99	12/31/99	A		Lucerne	7/1/99	12/31/99	B
	Columbus Mar	10/15/99	12/31/99	B		Duluth	10/1/99	2/1/00			Pensacola	8/1/99	1/31/00	
	Fort Worth	4/16/99	11/4/99			Hampton	10/15/99	4/8/00			Portland	5/28/99	9/6/00	
	Frankfurt NeUe	8/26/99	6/30/01			Mexico City Pap	9/27/99	12/31/99	A		Quebec	11/14/98	12/12/99	B
	Hague	4/12/99		B		Milwaukee	10/2/99	4/7/00	B		Richmond VA	9/8/98	12/31/99	S
	Hutchinson	9/10/99	3/00			Regina	10/13/99	4/12/00			Tampa MOSI	12/1/95		S
	Indianapolis WR	6/25/99	11/24/99	A		Seattle Omni	5/13/99		A		Vancouver CN	10/7/97	12/31/99	
	Kansas City Zoo	7/10/99	12/31/99	B		Syracuse	11/6/99	3/4/00	A		Shima	4/10/98	3/31/01	A
	Lincolnshire Reg	10/15/99	12/31/99		Antarc	Toronto OP	5/1/99	4/30/00			Adelaide CP	5/20/99	5/00	A
	Little Rock	9/29/99	9/29/00			Cocoa	2/1/99	1/31/00			Bangkok CP	10/1/99	12/31/99	A
	London ONT	11/1/99		A		Hastings			S		Berlin Disc	2/26/99	12/31/99	A
	Lubbock	11/10/99	12/31/99			Ontario Mills	10/1/99	11/18/99	B		Bochum NeUe	7/2/99	12/31/99	A
	Lucerne	11/1/99	12/31/99	A		Perth Omni	2/92		S		Brisbane CP	5/20/99	5/00	A
Africa	Munich	5/1/99	2/1/00		ATSOT	Barcelona	5/29/97				Chicago NP	3/31/99	12/31/99	A
	Omaha	7/1/98	3/31/00			Bochum NeUe	12/97				Dublin IRL	10/1/99	12/31/99	A
	Ontario Edw	1/31/99	12/31/99			Dusseldorf NeUe	10/15/98				Dusseldorf NeUe	3/25/99	3/25/00	A
	Perth Omni	3/1/99	12/31/99			Frankfurt NeUe	4/1/99	1/1/00			Galveston	5/28/99	5/27/00	A
	Portland	2/5/99	6/30/00	B		Lincolnshire Reg	7/26/99				Halifax	5/19/99	12/99	A
	Rochester MSC	11/1/99	2/28/00		Beavers	Madrid	10/27/98				Indianapolis WR	5/28/99	11/4/99	A
	San Diego RHF	10/1/99	2/28/00			Montpellier Gau	11/11/98				Kansas City Sci	11/10/99	2/00	E
	Scottsdale	10/8/98	11/26/99	A		Munich	3/11/98		B		Langley FP	5/19/99	12/99	A
	Speyer Dome	8/18/99	2/17/00	B		New York Sony			B		Melbourne CP	5/20/99	5/00	A
	Tempe	10/8/98	11/26/99	B		Sinsheim	9/19/97		B		New York Sony	3/31/99	12/31/99	A
	Wash MNH	5/12/99	12/31/00	A		Baltimore			S		Osaka Sun	7/1/99	12/31/99	A
	Winnipeg	7/1/98	11/26/99			Syracuse	6/27/99	6/30/02	S		Singapore DC	6/99	12/99	
	Aichi	4/1/98	3/31/00	A		Baltimore		6/30/00	S		Sydney CP	5/20/99	5/00	A
	Atlanta FMNH	6/10/99		E	BP	Bochum NeUe	12/18/97	3/1/01			Tokyo IMAX	7/1/99	12/31/99	A
	Baltimore			S		Brussels	7/1/99	12/31/99	B	EMSH EOTS EpicJour	Seattle Omni			A
	Brisbane CP	1/22/99				Copenhagen	4/5/94	5/15/00	B		Virginia Beach	4/1/98	4/30/01	
	Columbus COSI	11/6/99	4/30/00	A		Dublin IRL	10/2/98	12/31/99			Fort Worth	11/6/99	3/15/00	A
	Mississauga FP	10/99	12/99			Houston SCH	7/30/94	5/31/00			Houston MNS	10/15/99	3/31/00	A
	Ontario Mills	5/31/99	6/00	S		London ONT	7/1/98		S		New Orleans	10/15/99	5/30/00	A
	Oslo	5/99	12/31/99			Lucerne	3/1/99	12/31/99		Everest	New York AMNH	10/15/99	3/14/00	
	Pittsburgh	10/15/99	3/00	A		Melbourne CP	6/15/99	4/30/00			Addison Mar	7/2/99	12/31/99	S
	Reno Fleisch	1/1/98		S		Oslo	5/1/99	12/31/99			Adelaide CP	5/8/98	12/31/00	
	Speyer Imax	9/16/95		B		Speyer Imax	5/18/95	12/31/99	S		Albuquerque	8/99	2/00	A
	Syracuse	6/26/99	2/29/00	S		Stockholm	3/12/99	11/15/99	B		Atlanta FMNH	9/6/99		B
Alamo	Tampa MOSI	12/19/97	9/30/00	S		Toronto OP	9/25/97	5/20/00			Baltimore	10/1/98	6/30/00	E
	Tianjin	1/1/98	12/31/00		ChanJian	Valencia Spn	4/17/99	12/31/99			Bangkok CP	6/15/99	11/15/99	
	Tokyo IMAX	4/18/98		B		Ichikawa	8/24/99	11/28/99	A		Branson	5/1/98	12/31/99	B
	Toronto OP	10/99	9/00			Tokorozawa	10/1/99	12/28/99	A		Brossard	6/25/99	12/31/99	B
	Winnipeg	9/17/99	12/31/99			Matsuyama	9/97	12/31/99			Buffalo Reg	10/1/99	12/31/99	
Alaska	San Antonio	1/88	12/99	A	Closed	Montreal VP	9/7/99	11/4/99			Cathedral City	4/1/99		A
	Atlanta FMNH	9/6/99		A		Saint Paul	9/6/99	12/3/99			Chicago NP	7/15/99	12/31/99	
	Branson	5/1/99	4/1/00	A		Scottsdale	6/30/99				Copenhagen	3/28/98	11/15/99	B
	Cape Town	3/19/99	9/18/00	B		Seville	1/99	7/00			Denver MNH	6/11/99	2/10/00	E
	Fort Lauderdale	7/2/99	6/6/00	A	CV	Baltimore	4/19/98	6/30/00	S		Edmonton FP	10/8/99	12/31/99	
	Gatlinburg	7/1/99	12/31/99	A		Calgary EC	3/21/97	12/31/99			Hague	4/23/99		E
	Hampton	10/15/99		E		Copenhagen	9/2/98		B		Huntsville	11/1/99	2/29/00	
	Hull	7/1/99	2/28/00	A		Hong Kong	2/10/98		S		Hutchinson	10/1/98	3/11/01	B
	Kyoto	3/21/98	2/28/02			London ONT	4/98	12/31/99	S		Kansas City Zoo	5/15/98	12/31/99	B
	Las Vegas Cae	9/3/99	2/2/00			Perth Omni	1/1/97	12/31/99	B		Laie	5/17/99		A
	Mobile	5/21/99	1/15/00			Taipei AM	2/4/97	2/4/00			London Troc	3/10/98	12/31/99	
	Osaka Sak	10/1/98	12/1/99			Toronto OSC	11/1/97	11/1/99			Los Angeles CSC	2/26/99		B
	Perth Omni	1/98		B		Vancouver SW	11/7/97	11/7/00	S		Melbourne CP	5/98	12/11/00	
	Reno Fleisch	6/22/99	1/4/00	A		Vienna	10/1/99	12/31/99			Memphis Pink	10/2/99	3/10/00	B
AlienAdv	San Antonio	9/99			DIA	Wash NASM	8/8/96		A		Mexico City Pap	3/6/99	11/5/99	B
	San Diego RHF			S		Berlin Sony	11/15/99	5/14/00			Montreal FP	6/18/99	12/31/99	
	Seattle Omni	5/13/98		B		Brussels	1/20/99	12/31/99	S		New York AMNH	6/12/99	1/5/00	A
	Stockholm	3/12/99		B		Duluth	6/6/98	12/31/99			Oklahoma City	11/1/99	4/30/00	A
	Taejon Earth	9/1/99	8/30/00			Honolulu Con	10/1/99	12/31/99			Philadelphia			S
	Taipei MCRC	2/1/99	1/31/00			Houston SCH	1/18/93	5/31/00	B		Pittsburgh	9/7/99	3/5/00	B
	Tampa MOSI	3/17/99	9/30/00	B		Hutchinson	10/7/85	6/17/00	S		Poitiers Omni	2/1/99	11/30/99	
	Vancouver CN	6/4/99		B		Kitakyushu	4/20/90	3/31/00			Providence	11/99	3/00	
	Yunelin Hsien 1	2/1/99	1/31/00			KSC 1	7/21/85		A		Regina	6/15/98		
	Adelaide CP	11/11/99	5/31/00	A		Montpellier Gau	1/20/99	1/19/00			Richmond FP	10/8/99	12/31/99	
	Irvine Edw	8/17/99	12/31/99	A		Syracuse	1/26/97	9/1/00	S		Richmond VA	5/24/99	11/19/99	B
	Langley FP	10/8/99	12/31/99			Valencia Spn	4/17/98	12/31/99			San Simeon	6/26/99	12/15/99	
	Mississauga FP	10/8/99	12/31/99	A		Vienna	7/20/99	12/31/99			Seoul	7/24/99	1/23/00	

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
Extreme	Shreveport	7/99	3/00		IN	Chicago NP	11/25/98	12/31/99	B	MG	Tampa MOSI	5/28/99	12/16/99	B
	Speyer Imax	4/3/98		A	Galveston	11/26/99	1/18/00	B	Vancouver SW		10/15/99	3/00	B	
	Sydney CP	3/15/98	12/31/00		Kansas City Zoo	11/25/99	12/31/99	B	Atlanta FMNH				S	
	Syracuse	6/26/99	11/5/99	B	Richmond VA	11/19/99	12/31/99	B	London ONT		9/16/97		S	
	Tampa MOSI	10/1/99	9/30/00	S	Buford Reg	8/13/99	12/31/99		Adelaide CP		2/1/99	2/1/00		
	Tijuana	6/5/99	12/31/99		IOTS	Calgary EC	9/23/99	12/31/99		Aguaascalientes	11/98	11/99		
	Toronto OSC	5/7/99		B		Cincinnati	10/16/99		A	Baltimore	5/20/99	6/30/01	A	
	Vancouver SW	1/5/99		E		Hague	10/11/99	10/14/00		Barcelona	4/26/99	5/25/00		
	Adelaide CP	3/25/99	12/30/99	A		Irvine Edw	9/17/99	12/31/99		Birmingham	9/18/99	12/3/99	A	
	Auckland CP	9/15/99	5/30/00	A		Jersey City	10/22/99		B	Bochum NeUe	3/25/99	12/25/99		
	Barcelona	5/12/99	5/31/00	A		Langley FP	11/5/99	12/31/99		Boston MOS	10/1/99	2/1/00		
	Berlin Disc	11/20/99	11/20/00	A		Los Angeles CSC	6/25/99	12/31/99	A	Brussels	9/16/99	12/31/99	B	
	Brisbane CP	3/25/99	12/30/99	A		Myrtle Beach	5/1/99	12/31/99		Charlotte	5/29/99	11/24/99	A	
	Brussels	9/99	12/31/99	A		New Rochelle Reg	9/24/99	12/31/99		Cleveland	1/1/99	12/31/99	A	
	Calgary EC	3/31/99	12/31/99	A		Norwalk	10/22/99	12/24/99	B	Dallas SP	3/13/99	12/31/99	B	
	Cape Town	10/18/99	10/18/00	A	Nyack	9/23/99	12/31/99		Denver MNH	6/11/99	6/3/00	A		
	Copenhagen	8/23/99		A	Ontario Edw	9/17/99	12/31/99		Detroit	9/30/99	2/29/00			
	Edmonton FP	6/11/99	12/31/99	A	Paris Geo	6/30/99	2/2/00	A	Edmonton FP	10/8/99	12/99			
	Fresno Edw	11/19/99	12/31/99		Perth Omni	9/15/99	1/31/00		Hampton	3/26/99	3/31/00	B		
	Hague	7/1/99		B	Rotterdam	10/11/99	12/31/99		Kansas City Sci	11/10/99	4/00	A		
	Hull	10/22/99	5/30/00	A	San Diego RHF	5/14/99	11/18/99	A	Kuala Lumpur NP	5/15/99	5/16/00			
	Irvine Edw	6/4/99	12/31/99	B	Stockholm	9/24/99		A	Langley FP	8/10/99	12/31/99			
	Las Vegas Cae	10/15/99	3/30/00		Tempe	9/23/99	12/31/99		Las Vegas Lux	2/11/99	12/31/99	B		
	Lucerne	5/1/99	12/31/99		Valencia Edw	9/17/99	12/31/99		Leon Exp	6/1/99	12/1/99			
	Miami	6/1/99	12/31/99	B	Vancouver CN	6/4/99	12/31/99		Louisville	10/16/99	12/99	B		
Montpellier Gau	5/5/99	5/31/00	A	ITD	Winnipeg	7/16/99			Melbourne CP	2/1/99	2/1/00			
Munich	4/12/99	4/30/00	A		Adelaide CP	5/8/98	12/31/99		Montpellier Gau	8/18/99	12/31/99			
Myrtle Beach	7/1/99	3/31/00	A		Apple Valley	3/29/97	12/31/99	A	Myrtle Beach	1/1/99	12/31/99			
New York Sony	6/4/99	11/30/99	B		Bangkok CP	3/1/99	12/31/99		Niagara	11/1/99		S		
Nyack	6/1/99	12/31/99	B		Barcelona	2/22/96	12/31/99		Norwalk	10/22/99	6/30/00	A		
Ontario Edw	6/4/99	12/31/99	B		Berlin Disc	10/1/99	9/30/00		Paris Geo	11/18/98	5/18/00	B		
Oslo	3/12/99	12/31/99	A		Boise Edw	10/1/99	12/31/99		Perth Omni	5/1/99	12/31/99			
Portland	7/23/99	1/23/00	A		Buffalo Reg	10/1/99	12/31/99		Pittsburgh	5/14/99	6/30/00	A		
Quebec	10/26/99	2/21/00	A		Chattanooga	4/1/97	5/3/01	B	Poitiers Imax	2/5/99	2/5/00	A		
Santa Clara	5/1/99	11/30/99	A		Chicago NP	1/1/99	12/31/99	S	Portland	9/30/99	2/29/00			
Speyer Imax	4/2/99	12/31/99	A		Columbus Mar	9/15/99	12/31/99		Puebla	5/1/99	11/1/99			
Sydney CP	3/25/99	11/30/99	A		Dublin IRL	6/24/99	12/23/99		Quebec	10/99	2/00	B		
Tempe	6/99		B		Fort Lauderdale	6/4/97	11/30/99	B	Richmond VA	5/22/99	12/3/99	A		
Toronto FP	6/11/99		B		Halifax	1/15/99	12/31/99		Roanoke	7/3/99	7/3/00			
Valencia Edw	7/99		B		Harrisburg	9/9/99		E	Sacramento	10/1/99	12/31/99	B		
Vancouver CN	4/9/99	12/30/99	A		Irvine Edw	1/1/98	12/31/99	S	Saint Louis SC	9/10/99	1/6/00	A		
Vaughan FP	7/2/99	12/31/99	B		Las Vegas Lux	1/1/99	12/31/99	S	San Antonio	8/27/99	12/27/99			
Vienna	10/1/99	12/31/99	B		London BFI	6/11/99	12/31/99		Seattle Omni	11/15/99	4/15/00			
Winnipeg	6/18/99		A		London ONT	11/30/98		S	Seattle PSC 2	3/99	12/99			
Yellowstone	11/1/99	11/30/00	B		Madrid	5/5/99	6/24/00		Singapore SC	5/1/99		A		
Toronto OP	7/7/99				Munich	1/7/99	1/6/00		Stockholm	11/1/99	8/1/00			
Poitiers MC	8/99	11/99	A		New York Sony	5/95	12/99	S	Sydney CP	2/1/99	2/1/00			
Warner Robins	7/92		A		Nyack	9/25/98	12/31/99		Taichung	7/1/99	6/30/00	A		
Virginia Beach		6/15/00	S		Omaha	3/29/98	3/31/00		Taipei AM	2/99	2/00			
Hastings			S		Ontario Edw	11/26/97	12/31/99		Toronto OP	1/99	12/99			
London ONT	6/1/97		S	Orlando Muv	9/99	12/31/99		Townsville	7/1/99	11/1/99				
Lucerne	10/2/98	12/31/99		Sacramento	10/1/99	12/31/99	A	Victoria	5/11/99	11/99	A			
Brisbane CP	11/3/99	12/31/00		San Francisco	6/16/99	12/31/99		Wash NMNH	5/99	12/99				
Los Angeles CSC	11/5/99	5/4/00		Seattle PSC 2	3/1/99	12/31/99		Yunelin Hsien 1	1/1/99	12/31/99				
Melbourne CP	11/3/99	12/31/00		Sinsheim	5/15/98	5/20/01	B	MOF	Coomera	1/1/99	12/31/99	A		
Montreal VP	11/5/99	4/30/00		Tempe	10/1/98	12/31/99	S		Dallas SP	9/25/99	12/31/99	A		
Sydney CP	11/3/99	12/31/00		Vancouver CN	3/1/97	12/31/99	B		Dayton	6/1/99	1/3/00			
Virginia Beach	11/19/99	7/00		Virginia Beach	6/15/96	4/30/01			Dearborn	11/19/99	12/31/99	A		
Wash NMNH	10/27/99			Bangkok CP	11/27/98	12/31/99			Little Rock	6/15/99	12/15/99			
GAW GC	Saint Louis Arch	3/3/97	5/28/00	A	L5	Bochum NeUe	8/26/99	8/25/01		Pensacola	11/8/96		A	
	Birmingham	9/18/99	1/18/00	B		Dusseldorf NeUe	8/26/99	8/25/01		Philadelphia	9/10/99	2/13/00	A	
	Branson	4/15/99	8/15/00	B		Frankfurt NeUe	8/26/99	8/25/00		Frankfurt NeUe	1/4/99	1/4/00	B	
	Cape Town	7/13/98		S		Hampton	1/8/99	6/30/00		Chicago NP	1/1/99	12/31/99	S	
	Columbus COSI	11/6/99	2/4/00			Indianapolis WR	8/7/97	12/31/99		Fort Lauderdale	7/2/99			
Gatlinburg	7/17/98	12/30/99	A	KSC 2		10/12/96		A	Indianapolis WR	10/16/99	11/4/99	S		
Grand Canyon	11/1/99	2/28/00	A	Las Vegas Lux				S	Lubbock	7/2/99	12/2/99	B		
Niagara	11/1/99	3/1/00		London ONT		6/4/99	12/31/99	A	Milwaukee	9/13/99	12/31/99	S		
Roanoke	7/3/99	7/3/00		New York Sony		1/1/99	12/31/99	S	Myrtle Beach	9/1/99	4/30/00			
Saint Augustine	9/1/99	12/31/99		Ontario Edw		7/1/98	12/31/99		Norwalk	10/22/99	3/10/00	B		
Sioux Falls	10/1/99	1/20/00	A	Osaka Sci	5/28/99	11/30/99		Branson	3/1/98	4/30/00	B			
GP	Speyer Imax	5/19/95		B	Sinsheim	10/26/96	5/20/01	B	Cathedral City	4/1/99		B		
	Alamogordo	10/1/99	3/31/00		Tempe	9/23/99	12/31/99		Copenhagen	10/23/97	12/31/99			
	Atlanta FMNH	9/6/99		B	Tsuruga	9/1/99	3/31/00		Edmonton SSC	1/9/98	6/30/00			
	Barcelona	11/99	5/00		LB	Bochum NeUe	10/16/98	12/31/99		Hampton	9/10/98	6/30/00	S	
	Copenhagen	9/1/98	11/15/99	B		Chattanooga	5/3/96	5/3/01		Houston SCH	6/28/97	12/31/01		
Harrisburg	9/9/99		A	Munich		11/27/97	12/31/99	B	Huntsville	6/3/98	5/1/00			
Hong Kong	4/1/99		S	Sinsheim		6/98	5/20/01	S	Hutchinson		12/31/00	S		
Pittsburgh	5/15/99		S	Virginia Beach		6/96	4/01	B	Indianapolis WR	8/7/97	12/31/99			
Saint Louis SC	9/13/99	6/5/00	B	LS	Addison Mar	11/4/99	12/31/99	S	Kitakyushu	4/1/98	3/31/00			
Taichung	1/1/99	12/31/99	A		Baltimore	7/99		S	KSC 1	5/21/97		A		
Toronto OSC	11/5/99	7/1/00	A		Bogota	5/28/99	1/27/00		Lucerne	7/1/99	12/31/99	A		
Houston SCH	6/30/94	5/31/00	B		Bournemouth	8/4/99	11/26/99		Mobile	1/8/99	11/15/99			
San Simeon			A		Brossard	10/99	12/31/99	B	Syracuse	6/26/99	11/5/99	A		
HC HCBDT HD	Kaohsiung	11/9/98	11/8/99	A	Cape Town	11/12/98		A	Wash NASM	5/21/97		B		
	Sinsheim	5/15/98		A	Chattanooga	10/1/99	4/1/00		Niagara	Corsicana	10/1/99	1/1/00		
Heart	Dollywood	4/10/94		A	Katoomba	8/26/99	8/25/00			Niagara	7/1/86		A	
HH	Taichung	10/17/97	12/31/99		Las Palmas	6/24/99	6/23/00		Adelaide CP	9/16/99	8/31/00			
IA	Lucerne	9/1/99	12/31/99	A	Norfolk	6/1/94		A	Baltimore	10/8/99	3/9/00			
	Madrid	10/22/98	12/31/99		Perth Omni	6/95		S	Boston MOS	11/1/99	2/28/00			
Imagine	Regina			S	Reno Fleisch			S	Brisbane CP	9/16/99	8/31/00			
	Bochum NeUe	10/16/98	12/31/99		Speyer Dome	11/19/97		B	Charlotte	10/30/99	5/26/00			
	Virginia Beach	4/1/98	4/30/01		Syracuse	6/26/99	3/4/00	B	Chicago MSI	10/8/99	5/5/00			

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
OMATS	Melbourne CP	9/16/99	8/31/00		Sydney	San Diego RHF	3/1/99	2/28/01	S	TRF	Taipei MCRC	11/1/99	12/31/00	
	Ontario Mills	11/19/99	2/11/00	B		Syracuse	9/1/97	6/30/02	S		Tampa MOSI	5/28/99	1/3/00	A
	San Diego RHF	11/19/99	2/29/00			Tampico Ram	7/23/99	7/22/00			Tempe	1/14/99	12/31/99	B
	Sydney CP	9/16/99	8/31/00			Singapore SC	11/18/99	12/31/99			Tokyo IMAX	7/3/99	12/31/99	B
	Vancouver SW	10/15/99	3/00	A		Sydney CP	8/19/99				Valencia Edw	7/2/99	12/31/99	
	Vantaa	9/1/99	8/31/00			Branson	5/28/99	9/30/00	S		Vancouver CN	12/18/98	12/31/99	A
	London BFI	6/18/99	12/31/99			Dallas Cmk	10/22/99	12/31/99	B		Vaughan FP	2/12/99	12/31/99	
	Melbourne CP	8/2/99				Las Vegas Lux			S		Virginia Beach	1/8/99	4/30/01	
	Montreal VP	11/5/99	4/30/00	A		Vancouver CN	6/1/97	12/31/99	B		Winnipeg	12/12/98		
	New York Sony	9/3/99	12/31/99	B		Cathedral City	5/27/99		E		Boston MOS			S
Ozarks PDF	Oslo	10/15/99	12/31/99		Taiwan TBAA	Norwalk	11/20/98	12/31/99	S	TTL	Cocoa	9/99	5/00	
	Paris Geo	11/10/99	2/2/01	B		Taichung	1/1/92		B		Aguascalientes	11/1/99	12/31/99	
	Sydney CP	7/19/99				Phoenix	6/1/99	11/30/99	B		Boston MOS			S
	Branson	1/1/93	12/31/00	A		Roanoke	7/3/99	7/3/00			Dallas SP	9/24/98	12/31/99	B
	Paris Def	4/1/99				Taejon MST	12/31/98	12/31/00			La Coruna	10/1/99	1/31/00	
	Paris Geo	7/15/99				Aguascalientes	7/1/99	12/31/99			Pittsburgh			S
	Roanoke	7/3/99	7/3/00			Dayton	1/1/97	12/31/99			Syracuse	10/15/97	4/30/00	S
	Laie	12/31/91		A		Taipei AM	7/15/99	7/14/00			Tampa MOSI	7/1/95		S
	Tokorozawa	4/1/97	3/31/00	A		Warner Robins	7/92		A		Aizuwakamatsu	8/1/96		
	Baltimore			S		TR	Wash NASM	7/1/76			A	WABOS	Shima	1/96
Morelia Ram	8/99	12/99		Addison Mar	7/2/99		12/31/99	S	Copenhagen	6/1/96	9/1/00			
Norfolk	12/26/98		B	Baltimore	5/1/99			E	Perth Omni	11/1/97	12/31/99			
Perth Omni	10/91		S	Branson	3/15/98		12/31/99	B	Valencia Spn	4/17/98	12/31/99			
Speyer Dome	8/1/97		B	Cathedral City	7/26/99				Calgary SC	5/12/97			B	
Bochum NeUe	6/15/98	6/14/00	E	Detroit	1/99		12/99		Katoomba	6/1/97			A	
Lucerne	7/1/98		E	Hampton	7/16/99		11/3/00	A	Adelaide CP	7/99	12/99			
Oslo	7/4/98	12/31/99	E	Hastings	9/21/99		12/6/99	B	Baltimore	5/99			S	
Addison Mar	9/22/99	12/31/99	A	Hutchinson	5/28/99		11/18/99	A	Branson	5/28/99	12/31/99		B	
PO RFTS ROF	Berlin Sony	11/15/99	5/14/00		Indianapolis CMI		4/30/99			Brussels	9/99		12/31/99	B
	Bochum NeUe	10/7/99	10/7/00		Kaohsiung	11/9/99	11/8/00	A	Detroit	6/99	12/99			
	Brossard	10/99	12/31/99	A	London ONT	4/1/99		S	Hague	12/17/98		B		
	Buford Reg	9/22/99	12/31/99		Mexico City Pap	3/6/99	11/5/99	A	Hibbing	6/7/99		A		
	Chicago NP	9/22/99	12/31/99		Mobile	9/15/99			Hull	7/1/99	12/15/99	B		
	Dusseldorf NeUe	10/8/99	10/7/00		Monterrey Mex	7/29/99	11/30/99	A	Hutchinson	9/1/99	2/1/00			
	Frankfurt NeUe	10/5/99	10/7/00		Oulu	4/27/99	4/26/00	A	Macon	5/10/97				
	Indianapolis WR	11/19/99	12/31/99		Paris Geo	6/25/98	11/7/99	B	Munich	1/3/97		B		
	Irvine Edw	10/22/99	12/31/99		Perth Omni	4/4/98	12/31/99	A	Roanoke	7/3/99	7/3/00			
	Lincolnshire Reg	9/22/99	12/31/99		San Jose	10/28/99		A	Seattle Omni	7/18/97	12/31/99	B		
RSATM	Los Angeles CSC	10/22/99	9/4/00		Trex	Townsville	2/1/99			Spokane	11/99	12/99		
	Miami	10/23/99	12/31/99			Valencia Spn	3/98			Yunelin Hsien 1	1/1/99	12/31/99		
	Montreal FP	10/8/99	12/31/99			Adelaide CP	12/10/98	11/14/00		Zion	7/9/99	12/31/99	B	
	New Rochelle Reg	10/23/99	12/31/99			Apple Valley	11/26/98	12/31/99		Boise Edw	10/15/99	12/31/99	A	
	New York Sony	9/22/99	12/31/99			Auckland CP	7/28/99	3/31/00		Hague	7/1/99		A	
	Nyack	10/23/99	12/31/99			Bangkok CP	3/1/99	12/31/99		Hong Kong	10/13/99	12/31/99	A	
	Ontario Edw	10/22/99	12/31/99			Barcelona	10/25/99	10/24/00		Houston MNS	6/16/99	3/30/00	B	
	Richmond FP	10/8/99	12/31/99			Bochum NeUe	5/13/99	12/31/00		Huntsville	9/7/99	12/31/99	B	
	Sinsheim	10/1/99	3/31/00			Boise Edw	6/1/99	12/31/99		Los Angeles CSC	7/30/99	12/31/99	A	
	Tokyo IMAX	10/2/99	12/31/99			Bournemouth	11/1/99	4/30/00		Orlando SC	11/6/99	3/6/00	A	
SC	Toronto FP	10/8/99	12/31/99		Bradford	4/5/99	4/5/00		Philadelphia	9/10/99	1/29/00	B		
	Valencia Edw	10/23/99	12/31/99		Brisbane CP	1/22/99	11/14/00		Reno NBS	7/9/99	1/1/00	A		
	Vancouver CN	10/8/99	12/2/99	B	Buffalo Reg	10/1/99	12/30/99		Rotterdam	7/1/99	12/31/99	B		
	Vaughan FP	10/8/99	12/31/99		Buford Reg	8/13/99	12/31/99		Saint Augustine	10/15/99	12/31/99	B		
	Baltimore			S	Calgary EC	12/18/98	11/30/99		Singapore SC	9/1/99	12/31/99	A		
	Boston MOS			S	Charlotte	7/3/99	3/3/00		Sudbury	10/1/99	12/31/99	B		
	Pittsburgh			S	Chattanooga	8/14/99	2/28/00		Taipei MCRC	7/1/99	6/30/00			
	Baltimore	3/1/97		S	Copenhagen	11/28/98	11/15/99	B	Bochum NeUe	10/16/98				
	Detroit	9/2/97	12/31/99	B	Dallas Cmk	9/9/99	12/31/99		Cathedral City	7/2/99	11/2/99			
	Hampton	2/12/99	4/30/00		Dublin IRL	12/26/98	12/31/99		Frankfurt NeUe	4/1/99				
SE	Lincolnshire Reg	4/23/99	12/31/99		Duluth	6/11/99	11/30/99	A	Poitiers Imax 3D	5/98	5/00	A		
	Nagashima	9/1/98	8/31/00		Dusseldorf NeUe	8/31/99	12/31/00		Sinsheim	2/21/98				
	Orlando Muv		11/30/99		Edmonton FP	9/1/99	12/31/99		Atlanta FMNH	9/6/99		B		
	Paris Geo	5/18/98	11/30/99	S	Fort Lauderdale	1/22/99	1/22/00		Cape Town	7/1/99	6/30/00			
	Pittsburgh			S	Galveston	12/26/98	12/24/99	A	Hastings	9/21/99	12/6/99	A		
	Tampa MOSI	12/1/98	9/30/00	S	Hampton	5/28/99	11/30/99		Hull	10/1/99	6/30/00	S		
	Toronto OSC	3/6/98	3/31/02	S	Honolulu Con	10/1/99	12/31/99		Jersey City	10/22/99		A		
	Vaughan FP	9/1/99	12/31/99		Indianapolis WR	11/5/98	11/9/99	A	Kansas City Zoo	7/10/99	12/31/99	A		
	Leon Ram	9/99	1/00		Irvine Edw	10/23/98	12/31/99		Kansas City Zoo	10/16/99	12/31/99	B		
	Philadelphia	9/11/98	11/12/99	B	Kansas City Zoo	10/1/99	11/24/99	A	Louisville	10/16/99	12/99	A		
SFTGS	Berlin Disc	9/99	3/00		Kansas City Zoo	10/16/99	12/31/99		Myrtle Beach	3/1/99	2/28/00	A		
	London ONT	8/6/99		A	Kaohsiung	7/1/99	6/30/00	A	Nyack	10/7/99	12/31/99	A		
	Tampico Ram	9/99	10/00		Las Vegas Lux	2/11/99	12/31/99	A	Ontario Mills	10/1/99	2/11/00	A		
	Nagano Hot	10/96	12/31/99	A	Little Rock	1/15/99	1/14/00		Phoenix	6/1/99	12/14/00	A		
	London ONT	12/97		S	London ONT	6/4/99		A	Saint Louis Arch	5/29/99	5/28/00	A		
	Lucerne	10/19/98	12/31/99	S	Lubbock	6/4/99	12/31/99	A	Seattle PSC 1	6/1/99	12/31/99	A		
	Nakatsugaru	7/98			Melbourne CP	12/3/98	11/14/00		Sudbury	10/1/99	12/31/99	A		
	Dallas AA	2/26/99			Miami	1/22/99	12/31/99		Toronto OSC	5/7/99	12/31/99	A		
	Calgary EC	3/16/95	12/31/99		Montpellier Gau	3/24/99	3/23/00		Victoria	9/14/99		A		
	Houston MNS	7/1/98	6/30/00		Munich	7/29/99	4/28/00		Wash NASM	9/4/99	1/15/00	E		
Speed	Lucerne	7/1/99		B	New Orleans	5/1/99	4/1/00		Yellowstone	4/1/99	1/1/00	A		
	Calgary SC	6/1/96		S	New Rochelle Reg	9/24/99			Alamogordo	7/1/99	12/31/99	A		
	Calgary SC	1/1/98		B	Nyack	2/12/99	12/31/99		Atlanta FMNH			S		
	Dayton	9/8/99	1/7/00		Ontario Edw	10/23/98	12/31/99		Macon	1/10/97				
	Syracuse	2/28/98		S	Orlando Muv	9/99	12/31/99		Munich	11/6/97		B		
	SupeSpee	Valencia Spn	4/21/98	12/31/99		Perth Omni	3/3/99	12/31/99		Paris Geo	10/4/99		S	
		Baltimore	10/8/99	1/1/00	E	Regina	6/99	6/00		Philadelphia	9/10/99	2/13/00	B	
		Dallas SP	5/22/98		B	Richmond FP	12/18/98	12/31/99		Pittsburgh			S	
		Indianapolis WR	4/16/99	12/31/99		Rochester Cmk	11/4/99	12/31/99	A	Yellowstone	6/94		A	
		Leon Ram	7/23/99	7/22/00		Sapporo UCI	5/22/99	11/21/99		Toronto OP	10/1/99	5/31/00	S	
London ONT		12/1/98		S	Seattle PSC 2	10/1/99	12/31/99		Zion	11/1/99	3/31/00	A		
Memphis Pink		10/2/99	3/10/00	A	Sinsheim	3/18/99								
Milwaukee		5/15/99	12/3/99	A	Spokane	4/2/99	12/31/99	A						
Morelia Ram		7/23/99	7/23/00		Sydney CP	12/3/98	11/14/00							

November 1999 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Addison Mar	AEK	11/4/99	12/31/99	B	Boise Edw	ITD	10/1/99	12/31/99		Coomera Copenhagen	MOF	1/1/99	12/31/99	A
	Everest	7/2/99	12/31/99	S		Trex	6/1/99	12/31/99			BP	4/5/94	5/15/00	B
	LS	11/4/99	12/31/99	S		Wildfire	10/15/99	12/31/99	A		CV	9/2/98		B
	S&R	9/22/99	12/31/99	A		MOE	10/1/99	2/1/00			Everest	3/28/98	11/15/99	B
	TR	7/2/99	12/31/99	S		OG	11/1/99	2/28/00			Extreme	8/23/99		A
Adelaide CP	AlienAdv	11/11/99	5/31/00	A	Boston MOS	SC			S	Dallas AA Dallas Cmk	GP	9/1/98	11/15/99	B
	E3D	5/20/99	5/00	A		TRF			S		MTM	10/23/97	12/31/99	
	Everest	5/8/98	12/31/00			TTL			S		Trex	11/28/98	11/15/99	B
	Extreme	3/25/99	12/30/99	A		LS	8/4/99	11/26/99			WABOS	6/1/96	9/1/00	
	ITD	5/8/98	12/31/99		Bournemouth	Trex	11/1/99	4/30/00		Corsicana	Niagara	10/1/99	1/1/00	
Aguascalientes	MOE	2/1/99	2/1/00			Trex	4/5/99	4/5/00			SOA	2/26/99		
	OG	9/16/99	8/31/00			Alaska	5/1/99	4/1/00	A		T40	10/22/99	12/31/99	B
	Trex	12/10/98	11/14/00			Everest	5/1/98	12/31/99	B		Trex	9/9/99	12/31/99	
	Whales	7/99	12/99			GC	4/15/99	8/15/00	B	Dallas SP	Amazon	3/13/99	12/31/99	A
Aichi	MOE	11/98	11/99		Bradford Branson	MTM	3/1/98	4/30/00	B		MOE	3/13/99	12/31/99	B
	TF	7/1/99	12/31/99			Ozarks	1/1/93	12/31/00	A		MOF	9/25/99	12/31/99	A
	TTL	11/1/99	12/31/99			T40	5/28/99	9/30/00	S		Supespee	5/22/98		B
	Africa	4/1/98	3/31/00	A		TR	3/15/98	12/31/99	B		TTL	9/24/98	12/31/99	B
	Urushi	8/1/96			Brisbane CP	Whales	5/28/99	12/31/99	B	Dayton	MOF	6/1/99	1/3/00	
Aizuwakamatsu Alamogordo	GP	10/1/99	3/31/00			Africa	1/22/99				Speed	9/8/99	1/7/00	
	Yell	7/1/99	12/31/99	A		E3D	5/20/99	5/00	A		TF	1/1/97	12/31/99	
	Everest	8/99	2/00	A		Extreme	3/25/99	12/30/99	A	Dearborn Denver MNH	MOF	11/19/99	12/31/99	A
	AEK	6/12/98	12/31/99	A		Galapago	11/3/99	12/31/00			Amazon	10/8/99	12/31/99	A
Albuquerque Apple Valley	ITD	3/29/97	12/31/99	A	Brossard	OG	9/16/99	8/31/00			Everest	6/11/99	2/10/00	E
	Trex	11/26/98	12/31/99			Trex	1/22/99	11/14/00			MOE	6/11/99	6/3/00	A
Atlanta FMNH	AEK	9/6/99		B		Everest	6/25/99	12/31/99	B	Detroit	MOE	9/30/99	2/30/00	
	Africa	6/10/99		E		LS	10/99	12/31/99	B		SE	9/2/97	12/31/99	B
	Alaska	9/6/99		A	Brussels	S&R	10/99	12/31/99	A		TR	1/99	12/99	
	Everest	9/6/99		B		BP	7/1/99	12/31/99	B		Whales	6/99	12/99	
	GP	9/6/99		B		DIA	1/20/99	12/31/99	S	Dollywood Dublin IRL	Heart	4/10/94		A
Auckland CP	MG	9/6/99		S	Buffalo Reg	Extreme	9/99	12/31/99	A		BP	10/2/98	12/31/99	
	Wolves	9/6/99		B		MOE	9/16/99	12/31/99	B		E3D	10/1/99	12/31/99	
	Yell			S		Whales	9/99	12/31/99	B		ITD	6/24/99	12/23/99	
	AEK	7/28/99	12/31/99			Everest	10/1/99	12/31/99		Duluth	Trex	12/26/98	12/31/99	
	Extreme	9/15/99	5/30/00	A	Buford Reg	ITD	10/1/99	12/31/99			Amazon	10/1/99	2/1/00	
Baltimore	Trex	7/28/99	3/31/00			Trex	10/1/99	12/30/99			DIA	6/6/98	12/31/99	
	Africa			S		IOTS	8/13/99	12/31/99			Trex	6/11/99	11/30/99	A
	Amazon	5/21/99	6/30/00	S		S&R	9/22/99	12/31/99		Dusseldorf NeUe	ATSOT	10/15/98		
	Beavers			S	Calgary EC	Trex	8/13/99	12/31/99			E3D	3/25/99	3/25/00	A
Bangkok CP	BP		6/30/00	S		CV	3/21/97	12/31/99			L5	8/26/99	8/25/01	
	CV	4/19/98	6/30/00	S		DIS	1/1/98	12/31/99			S&R	10/8/99	10/7/00	
	Everest	10/1/98	6/30/00	E		Extreme	3/31/99	12/31/99	A	Edmonton FP	Trex	8/31/99	12/31/00	
	LS	7/99		S		IOTS	9/23/99	12/31/99			Everest	10/8/99	12/31/99	
Barcelona	MOE	5/20/99	6/30/01	A	Calgary SC	SOLOE	3/16/95	12/31/99			Extreme	6/11/99	12/31/99	A
	OG	10/8/99	3/9/00			Trex	12/18/98	11/30/99			MOE	10/8/99	12/99	
	ROF			S		Speed	6/1/96		S	Edmonton SSC Fort Lauderdale	Trex	9/1/99	12/31/99	
	SC			S		Speed	1/1/98		B		MTM	1/9/98	6/30/00	
	SE	3/1/97		S	Cape Town	WATE	5/12/97		B		Alaska	7/2/99	6/6/00	A
Bangkok CP	Supespee	10/8/99	1/1/00	E		AEK	11/15/98		B		ITD	6/4/97	11/30/99	B
	TR	5/1/99		E		Alaska	3/19/99	9/18/00	B	Fort Worth	MTA	7/2/99		
	Whales	5/99		S		Extreme	10/18/99	10/18/00	A		Trex	1/22/99	1/22/00	
	E3D	10/1/99	12/31/99		Cathedral City	GC	7/13/98		S		AEK	4/16/99	11/4/99	
	Everest	6/15/99	11/15/99			LS	11/12/98		A	Frankfurt NeUe	EpicJour	11/6/99	3/15/00	A
Berlin Disc	ITD	3/1/99	12/31/99			Wolves	7/1/99	6/30/00			AEK	8/26/99	6/30/01	
	L5	11/27/98	12/31/99			Everest	4/1/99		A		ATSOT	4/1/99	1/1/00	
	Trex	3/1/99	12/31/99			MTM	4/1/99		B		L5	8/26/99	8/25/00	
Berlin Sony	Amazon	11/18/98	11/18/99			T90	5/27/99		E		MOTM	1/4/99	1/4/00	B
	ATSOT	5/29/97			Charlotte	TR	7/26/99			Fresno Edw Galveston	S&R	10/5/99	10/7/00	
	Extreme	5/12/99	5/31/00	A		WOC	7/2/99	11/2/99			WOC	4/1/99		
	GP	11/99	5/00			MOE	5/29/99	11/24/99	A		Extreme	11/19/99	12/31/99	
	ITD	2/22/96	12/31/99			OG	10/30/99	5/26/00		Gatlinburg	E3D	5/28/99	5/27/00	A
Berlin Sony	MOE	4/26/99	5/25/00		Chattanooga	Trex	7/3/99	3/3/00			IN	11/26/99	1/18/00	B
	Trex	10/25/99	10/24/00			ITD	4/1/97	5/3/01	B		Trex	12/26/98	12/24/99	A
	Amazon	5/1/99	11/30/99			LB	5/3/96	5/3/01			Alaska	7/1/99	12/31/99	A
	E3D	2/26/99	12/31/99	A		LS	10/1/99	4/1/00			GC	7/17/98	12/30/99	A
	Extreme	11/20/99	11/20/00	A	Chicago MSI	Trex	8/14/99	2/28/00		Grand Canyon Hague	GC	11/1/99	2/28/00	A
Birmingham	ITD	10/1/99	9/30/00			Amazon	5/7/99	1/15/00	A		AEK	4/12/99		B
	SFTGS	9/99	3/00			OG	10/8/99	5/5/00			Everest	4/23/99		E
	DIA	11/15/99	5/14/00			E3D	3/31/99	12/31/99	A		Extreme	7/1/99		B
	S&R	11/15/99	5/14/00		Chicago NP	Everest	7/15/99	12/31/99		Halifax	IOTS	10/11/99	10/14/00	
Bochum NeUe	GC	9/18/99	1/18/00	B		IN	11/25/98	12/31/99	B		Whales	12/17/98		B
	MOE	9/18/99	12/3/99	A		ITD	1/1/99	12/31/99	S		Wildfire	7/1/99		A
	AEK	2/11/99	2/8/00			MTA	1/1/99	12/31/99	S		E3D	5/19/99	12/99	A
	ATSOT	12/97			Cincinnati	S&R	9/22/99	12/31/99		Hampton	ITD	1/15/99	12/31/99	
Bogota	BP	12/18/97	3/1/01			AEK	2/12/99	2/12/00			Alaska	10/15/99		E
	E3D	7/2/99	12/31/99	A		IOTS	10/16/99		A		Amazon	10/15/99	4/8/00	
	Imagine	10/16/98	12/31/99			MOE	1/1/99	12/31/99			L5	1/8/99	6/30/00	
	L5	8/26/99	8/25/01		Cleveland Cocoa	AEK	11/2/99	10/3/00			MOE	3/26/99	3/31/00	B
Bogota	LB	10/16/98	12/31/99			Antarc	2/1/99	1/31/00			MTM	9/10/98	6/30/00	S
	MOE	3/25/99	12/25/99			TRF	9/99	5/00			SE	2/12/99	4/30/00	
	RSATM	6/15/98	6/14/00	E	Columbus COSI	Africa	11/6/99	4/30/00	A	Harrisburg	TR	7/12/99	1/13/00	A
	S&R	10/7/99	10/7/00			GC	11/6/99	2/4/00			Trex	5/28/99	11/30/99	
	Trex	5/13/99	12/31/00			AEK	10/15/99	12/31/99	B		GP	9/9/99		A
	WOC	10/16/98				DIS	4/23/99	12/31/99	S		ITD	9/9/99		E
	LS	5/28/99	1/27/00			ITD	9/15/99	12/31/99		Hastings	Antarc			S

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Hibbing Hong Kong	DIS			S	Lincolnshire Reg	SupeSpee	7/23/99	7/22/00		Munich	SupeSpee	7/23/99	7/23/00	
	FOK			S		AEK	10/15/99	12/31/99			AEK	5/1/99	2/1/00	
	TR	9/21/99	12/6/99	B		ATSOT	7/26/99				ATSOT	3/11/98		B
	Wolves	9/21/99	12/6/99	A		S&R	9/22/99	12/31/99			Extreme	4/12/99	4/30/00	A
	Whales	6/7/99		A	Little Rock	SE	4/23/99	12/31/99			ITD	1/7/99	1/6/00	
Honolulu Con	CV	2/10/98		S		AEK	9/29/99	9/29/00		Myrtle Beach	LB	11/27/97	12/31/99	B
	GP	4/1/99		S		MOF	6/15/99	12/15/99			Trex	7/29/99	4/28/00	
	Wildfire	10/13/99	12/31/99	A		Trex	1/15/99	1/14/00			Whales	1/3/97		B
	DIA	10/1/99	12/31/99		London BFI	DIS	6/11/99	12/31/99			Yell	11/6/97		B
	Trex	10/1/99	12/31/99			ITD	6/11/99	12/31/99			Extreme	7/1/99	3/31/00	A
Houston MNS	EpicJour	10/15/99	3/31/00	A		OMATS	6/18/99	12/31/99		Nagano Hot Nagashima	IOTS	5/1/99	12/31/99	
	SOLOE	7/1/98	6/30/00		London ONT	AEK	11/1/99		A		MOE	1/1/99	12/31/99	
	Wildfire	6/16/99	3/30/00	B		BP	7/1/98		S		MTA	9/1/99	4/30/00	
	BP	7/30/94	5/31/00			CV	4/98	12/31/99	S		Wolves	3/1/99	2/28/00	A
	DIA	1/18/93	5/31/00	B		DIS	5/1/99		S		ShinSymp	10/96	12/31/99	A
Houston SCH	DIS	7/30/94	5/31/00			FOK	6/1/97		S	New Orleans	SE	9/1/98	8/31/00	
	HC	6/30/94	5/31/00	B	Hull	ITD	11/30/98		S		SM	7/98		
	MTM	6/28/97	12/31/01			L5	6/4/99	12/31/99	A		EpicJour	10/15/99	5/30/00	A
	Alaska	7/1/99	2/28/00	A		MG	9/16/97		S		Trex	5/1/99	4/1/00	
	Extreme	10/22/99	5/30/00	A	London Troc Los Angeles CSC	SFTGS	8/6/99		A	New Rochelle Reg	IOTS	9/24/99	12/31/99	
Huntsville	Whales	7/1/99	12/15/99	B		SI	12/97		S		S&R	10/23/99	12/31/99	
	Wolves	10/1/99	6/30/00	S		SupeSpee	12/1/98		S		Trex	9/24/99		
	Everest	11/1/99	2/29/00			TR	4/1/99		S	New York AMNH	EpicJour	10/15/99	3/14/00	
	MTM	6/3/98	5/1/00			Trex	6/4/99		A		Everest	6/12/99	1/5/00	A
Hutchinson	Wildfire	9/7/99	12/31/99	B	Louisville	Everest	3/10/98	12/31/99			ATSOT			B
	AEK	9/10/99	3/00			Everest	2/26/99		B		E3D	3/31/99	12/31/99	A
	DIA	10/7/85	6/17/00	S	Lubbock	Galapago	11/5/99	5/4/00			Extreme	6/4/99	11/30/99	B
	DIS	10/15/94	12/31/99	S		IOTS	6/25/99	12/31/99	A		ITD	5/95	12/99	S
	Everest	10/1/98	3/11/01	B	Lucerne	S&R	10/22/99	9/4/00		Niagara	L5	1/1/99	12/31/99	S
Ichikawa Indianapolis CMI Indianapolis WR	MTM		12/31/00	S		Wildfire	7/30/99	12/31/99	A		OMATS	9/3/99	12/31/99	B
	TR	5/28/99	11/18/99	A		MOE	10/16/99	12/99	B		S&R	9/22/99	12/31/99	
	Whales	9/1/99	2/1/00			Wolves	10/16/99	12/99	A		GC	11/1/99	3/1/00	
	ChanJian	8/24/99	11/28/99	A		AEK	11/10/99	12/31/99		Norfolk	MOE	11/1/99		S
	TR	4/30/99			Macon	MTA	7/2/99	12/2/99	B		Niagara	7/1/86		A
Jersey City	AEK	6/25/99	11/24/99	A		Trex	6/4/99	12/31/99	A		LS	6/1/94		A
	E3D	5/28/99	11/4/99	A		AEK	11/1/99	12/31/99	A		ROF	12/26/98		B
	L5	8/7/97	12/31/99		Madrid	BP	3/1/99	12/31/99		Norwalk	IOTS	10/22/99	12/24/99	B
	MTA	10/16/99	11/4/99	S		DIS	7/1/99	12/31/99	B		MOE	10/22/99	6/30/00	A
Irvine Edw	MTM	8/7/97	12/31/99			Extreme	5/1/99	12/31/99			MTA	10/22/99	3/10/00	S
	S&R	11/19/99	12/31/99			FTM	10/2/98	12/31/99			T90	11/20/98	12/31/99	S
	SupeSpee	4/16/99	12/31/99		Melbourne CP	IA	9/1/99	12/31/99	A	Nyack	Extreme	6/1/99	12/31/99	B
	Trex	11/5/98	11/9/99	A		MTM	7/1/99	12/31/99	A		IOTS	9/23/99	12/31/99	
	AlienAdv	8/17/99	12/31/99	A		RSATM	7/1/98		E		ITD	9/25/98	12/31/99	
Kansas City Sci	Extreme	6/4/99	12/31/99	B		SileSky	10/19/98	12/31/99	S		S&R	10/23/99	12/31/99	
	IOTS	9/17/99	12/31/99		Miami	SOLOE	7/1/99		B	Oklahoma City Omaha	Trex	2/12/99	12/31/99	
	ITD	1/1/98	12/31/99	S		Whales	5/10/97				Wolves	10/7/99	12/31/99	A
	S&R	10/22/99	12/31/99			Yell	1/10/97				Everest	11/1/99	4/30/00	A
	Trex	10/23/98	12/31/99		Matsuyama	ATSOT	10/27/98				AEK	7/1/98	3/31/00	
Kansas City Zoo	IOTS	10/22/99		B		IA	10/22/98	12/31/99		Ontario Edw	ITD	3/29/98	3/31/00	
	Wolves	10/22/99		A		ITD	5/5/99	6/24/00			AEK	1/31/99	12/31/99	
	E3D	11/10/99	2/00	E		Closed	9/97	12/31/99			AlienAdv	8/17/99	12/31/99	A
	MOE	11/10/99	4/00	A		BP	6/15/99	4/30/00			Extreme	6/4/99	12/31/99	B
	AEK	7/10/99	12/31/99	B	Memphis Pink	E3D	5/20/99	5/00	A		IOTS	9/17/99	12/31/99	
Kaohsiung	Everest	5/15/98	12/31/99	B		Everest	5/98	12/11/00		Ontario Mills	ITD	11/26/97	12/31/99	
	IN	11/25/99	12/31/99	B		Galapago	11/3/99	12/31/00			L5	7/1/98	12/31/99	
	Trex	10/1/99	11/24/99	A		MOE	2/1/99	2/1/00			S&R	10/22/99	12/31/99	
	Trex	10/16/99	12/31/99			OG	9/16/99	8/31/00			Trex	10/23/98	12/31/99	
	Wolves	7/10/99	12/31/99	A	Mexico City Pap	OMATS	8/2/99			Orlando Muv	Africa	5/31/99	6/00	S
Katoomba	Wolves	10/16/99	12/31/99	B		Trex	12/3/98	11/14/00			Antarc	10/1/99	11/18/99	B
	HD	11/9/98	11/8/99	A		Everest	10/2/99	3/10/00	B		OG	11/19/99	2/11/00	B
	TR	11/9/99	11/8/00	A		SupeSpee	10/2/99	3/10/00	A		Wolves	10/1/99	2/11/00	A
	Trex	7/1/99	6/30/00	A	Milwaukee	Amazon	9/27/99	12/31/99	A	Osaka Sak Osaka Sci Osaka Sun Oslo	ITD	9/99	12/31/99	
Kitakyushu	LS	8/26/99	8/25/00			Everest	3/6/99	11/5/99	B		SE		11/30/99	
	WATE	6/1/97		A		TR	3/6/99	11/5/99	A		Trex	9/99	12/31/99	
	DIA	4/20/90	3/31/00		Mississauga FP	Extreme	6/1/99	12/31/99	B		Wildfire	11/6/99	3/6/00	A
	MTM	4/1/98	3/31/00			S&R	10/23/99	12/31/99		Oulu Paris Def Paris Geo	Alaska	10/1/98	12/1/99	
KSC 1	DIA	7/21/85		A		Trex	1/22/99	12/31/99			L5	5/28/99	11/30/99	
	MTM	5/21/97		A		Amazon	10/2/99	4/7/00	B		E3D	7/1/99	12/31/99	A
	L5	10/12/96		A		MTA	9/13/99	12/31/99	S		Africa	5/99	12/31/99	
	MOE	5/15/99	5/16/00			SupeSpee	5/15/99	12/3/99	A		BP	5/1/99	12/31/99	
Kuala Lumpur NP Kyoto La Coruna Laie	Alaska	3/21/98	2/28/02		Montreal FP	Africa	10/99	12/99		Pensacola	Extreme	3/12/99	12/31/99	A
	TTL	10/1/99	1/31/00			AlienAdv	10/8/99	12/31/99	A		OMATS	10/15/99	12/31/99	
	Everest	5/17/99		A		Alaska	5/21/99	1/15/00			RSATM	7/4/98	12/31/99	E
	PO	12/31/91		A		MTM	1/8/99	11/15/99			TR	4/27/99	4/26/00	A
	AlienAdv	10/8/99	12/31/99		Montreal VP	TR	9/15/99			Perth Omni	PDF	4/1/99		
Langley FP	E3D	5/19/99	12/99	A		TR	7/29/99	11/30/99	A		IOTS	6/30/99	2/2/00	A
	IOTS	11/5/99	12/31/99			ATSOT	11/11/98				MOE	11/18/98	5/18/00	B
	MOE	8/10/99	12/31/99			DIA	1/20/99	1/19/00			OMATS	11/10/99	2/2/01	B
	LS	6/24/99	6/23/00			Extreme	5/5/99	5/31/00	A		PDF	7/15/99		
Las Palmas Las Vegas Cae	Alaska	9/3/99	2/2/00		Montreal VP	MOE	8/18/99	12/31/99			SE	5/18/98	11/30/99	S
	Extreme	10/15/99	3/30/00			Trex	3/24/99	3/23/00		Pensacola	TR	6/25/98	11/7/99	B
	ITD	1/1/99	12/31/99	S		AlienAdv	10/8/99	12/31/99			Yell	10/4/99		S
	L5			S		Everest	6/18/99	12/31/99			DIS	8/1/99	1/31/00	
	MOE	2/11/99	12/31/99	B		S&R	10/8/99	12/31/99		Perth Omni	MOF	11/8/96		A
Las Vegas Lux	T40			S	Morelia Ram	Closed	9/7/99	11/4/99			AEK	3/1/99	12/31/99	
	Trex	2/11/99	12/31/99	A		Galapago	11/5/99	4/30/00			Alaska	1/98		B
	MOE	6/1/99	12/1/99			OMATS	11/5/99	4/30/00	A		Antarc	2/92		S
	Seasons	9/99	1/00			ROF	8/99	12/99			CV	1/1/97	12/31/99	B

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Philadelphia	IOTS	9/15/99	1/31/00		Seattle PSC 1 Seattle PSC 2	Whales	7/18/97	12/31/99	B	Tokorozawa	ChanJian	10/1/99	12/28/99	A
	LS	6/95		S		Wolves	6/1/99	12/31/99	A	RFTS	4/1/97	3/31/00	A	
	MOE	5/1/99	12/31/99			ITD	3/1/99	12/31/99		Africa	4/18/98		B	
	ROF	10/91		S		MOE	3/99	12/99		E3D	7/1/99	12/31/99	A	
	TR	4/4/98	12/31/99	A		Trex	10/1/99	12/31/99		S&R	10/2/99	12/31/99		
	Trex	3/3/99	12/31/99			Everest	7/24/99	1/23/00		Trex	7/3/99	12/31/99	B	
	WABOS	11/1/97	12/31/99			Closed	1/99	7/00		Extreme	6/11/99		B	
	Everest			S		Shima	Discov	4/10/98	3/31/01	A	S&R	10/8/99	12/31/99	
	MOF	9/10/99	2/13/00	A		VLBP	1/96	12/00		Africa	10/99	9/00		
	Seasons	9/11/98	11/12/99	B		Everest	7/99	3/00		Amazon	5/1/99	4/30/00		
Phoenix	Wildfire	9/10/99	1/29/00	B	Shreveport Singapore DC Singapore SC	E3D	6/99	12/99		BP	9/25/97	5/20/00		
	Yell	9/10/99	2/13/00	B		MOE	5/1/99		A	FEOC	7/7/99			
	TBAA	6/1/99	11/30/99	B		Sydney	11/18/99	12/31/99		MOE	1/99	12/99		
	Wolves	6/1/99	12/14/00	A		Wildfire	9/1/99	12/31/99	A	ZC	10/1/99	5/31/00	S	
Pittsburgh	Africa	10/15/99	3/00	A	Sinsheim	ATSOT	9/19/97		B	Toronto OSC	CV	11/1/97	11/1/99	
	Everest	9/7/99	3/5/00	B		HD	5/15/98		A		Everest	5/7/99		B
	GP	5/15/99		S		ITD	5/15/98	5/20/01	B		GP	11/5/99	7/1/00	A
	MOE	5/14/99	6/30/00	A		L5	10/26/96	5/20/01	B		SE	3/6/98	3/31/02	S
	SC			S		LB	6/98	5/20/01	S	Wolves	5/7/99	12/31/99	A	
	SE			S		S&R	10/1/99	3/31/00		Townsville	MOE	7/1/99	11/1/99	
	TTL			S		Trex	3/18/99				TR	2/1/99		
	Yell			S		WOC	2/21/98				L5	9/1/99	3/31/00	
	MOE	2/5/99	2/5/00	A		GC	10/1/99	1/20/00	A		Extreme	7/99		B
	Poitiers Imax	WOC	5/98	5/00		A	Sioux Falls Speyer Dome	AEK	8/18/99	2/17/00	B	Valencia Edw	IOTS	9/17/99
Poitiers Imax 3D	FITS	8/99	11/99	A	LS	11/19/97			B	S&R	10/23/99		12/31/99	
Poitiers MC	Everest	2/1/99	11/30/99		ROF	8/1/97		B	Trex	7/2/99	12/31/99			
Poitiers Omni	AEK	2/5/99	6/30/00	B	Speyer Imax	Africa	9/16/95		B	Valencia Spn	BP		4/17/99	12/31/99
Portland	DIS	5/28/99	9/6/00			BP	5/18/95	12/31/99	S		DIA	4/17/98	12/31/99	
	Extreme	7/23/99	1/23/00	A		Everest	4/3/98		A		Speed	4/21/98	12/31/99	
	MOE	9/30/99	2/29/00			Extreme	4/2/99	12/31/99	A		TR	3/98		
Providence	Everest	11/99	3/00		Spokane	GC	5/19/95		B	Vancouver CN	WABOS	4/17/98	12/31/99	
	MOE	5/1/99	11/1/99			Trex	4/2/99	12/31/99	A		Alaska	6/4/99		B
	DIS	11/14/98	12/12/99	B		Whales	11/99	12/99			DIS	10/7/97	12/31/99	
	Extreme	10/26/99	2/21/00	A		Alaska	3/12/99		B		Extreme	4/9/99	12/30/99	A
Quebec	MOE	10/99	2/00	B	Stockholm	BP	3/12/99	11/15/99	B	IOTS	6/4/99	12/31/99		
						IOTS	9/24/99		A	ITD	3/1/97	12/31/99	B	
Regina	Amazon	10/13/99	4/12/00			Sudbury	MOE	11/1/99	8/1/00		S&R	10/8/99	12/2/99	B
	Everest	6/15/98					Wildfire	10/1/99	12/31/99	B	T40	6/1/97	12/31/99	B
	IA			S	Wolves		10/1/99	12/31/99	A	Trex	12/18/98	12/31/99	A	
	Trex	6/99	6/00		Sydney CP		E3D	5/20/99	5/00	A	CV	11/7/97	11/7/00	S
Reno Fleisch	Africa	1/1/98		S		Everest	3/15/98	12/31/00		Vancouver SW	Everest	1/5/99		E
	Alaska	6/22/99	1/4/00	A		Extreme	3/25/99	11/30/99	A		LS	10/15/99	3/00	B
	LS			S		Galapago	11/3/99	12/31/00			OG	10/15/99	3/00	A
	Wildfire	7/9/99	1/1/00	A	MOE	2/1/99	2/1/00		OG		9/1/99	8/31/00		
Reno NBS	Everest	10/8/99	12/31/99		OG	9/16/99	8/31/00		Vantaa Vaughan FP	Extreme	7/2/99	12/31/99	B	
	S&R	10/8/99	12/31/99		OMATS	7/19/99				S&R	10/8/99	12/31/99		
	Trex	12/18/98	12/31/99		Sydney	8/19/99				SE	9/1/99	12/31/99		
	DIS	9/8/98	12/31/99	S	Trex	12/3/98	11/14/00			Trex	2/12/99	12/31/99		
Richmond VA	Everest	5/24/99	11/19/99	B	Syracuse	Africa	6/26/99	2/29/00	S	MOE	5/11/99	11/99	A	
	IN	11/19/99	12/31/99	B		Amazon	11/6/99	3/4/00	A	Wolves	9/14/99		A	
	MOE	5/22/99	12/3/99	A		Beavers	6/27/99	6/30/02	S	CV	10/1/99	12/31/99		
	GC	7/3/99	7/3/00			DIA	1/26/97	9/1/00	S	DIA	7/20/99	12/31/99		
Roanoke	MOE	7/3/99	7/3/00		Everest	6/26/99	11/5/99	B	Extreme	10/1/99	12/31/99	B		
	PDF	7/3/99	7/3/00		LS	6/26/99	3/4/00	B	EOTS	4/1/98	4/30/01			
	TBAA	7/3/99	7/3/00		MTM	6/26/99	11/5/99	A	FMHG		6/15/00	S		
	Whales	7/3/99	7/3/00		Speed	2/28/98		S	Galapago	11/19/99	7/00			
Rochester Cmk	Trex	11/4/99	12/31/99	A	Supespee	9/1/97	6/30/02	S	Imagine	4/1/98	4/30/01			
Rochester MSC	AEK	11/1/99	2/28/00		TTL	10/15/97	4/30/00	S	ITD	6/15/96	4/30/01			
Rotterdam	IOTS	10/11/99	12/31/99		Alaska	9/1/99	8/30/00		LB	6/96	4/01	B		
Sacramento	Wildfire	7/1/99	12/31/99	B	Taejon Earth Taejon MST Taichung	TBAA	12/31/98	12/31/00		Warner Robins	Trex	1/8/99	4/30/01	
	ITD	10/1/99	12/31/99	A		GP	1/1/99	12/31/99	A		Flyers	7/92		A
	MOE	10/1/99	12/31/99	B		HH	10/17/97	12/31/99			TF	7/92		A
	GC	9/1/99	12/31/99			MOE	7/1/99	6/30/00	A		CV	8/8/96		A
Saint Augustine	Wildfire	10/15/99	12/31/99	B	Taipei AM	Taiwan	1/1/92		B	MTM	5/21/97		B	
	GAW	3/3/97	5/28/00	A		CV	2/4/97	2/4/00		TF	7/1/76		A	
	Wolves	5/29/99	5/28/00	A		MOE	2/99	2/00		Wolves	9/4/99	1/15/00	E	
	GP	9/13/99	6/5/00	B		TF	7/15/99	7/14/00		AEK	5/12/99	12/31/00	A	
Saint Louis Arch	MOE	9/10/99	1/6/00	A	Taipei MCRC	Alaska	2/1/99	1/31/00		Wash NMNH	Galapago	10/27/99		
	Closed	9/6/99	12/3/99			Trex	11/1/99	12/31/00			MOE	5/99	12/99	
	Alamo	1/88	12/99	A		Wildfire	7/1/99	6/30/00			AEK	7/1/98	11/26/99	
	Alaska	9/99				Africa	12/19/97	9/30/00	S		Africa	9/17/99	12/31/99	
Saint Paul	MOE	8/27/99	12/27/99		Tampa MOSI	Alaska	3/17/99	9/30/00	B	Extreme	6/18/99		A	
	San Antonio	AEK	10/1/99	2/28/00			DIS	12/1/95		S	IOTS	7/16/99		
		Alaska				S	Everest	10/1/99	9/30/00	S	Trex	12/12/98		
		IOTS	5/14/99	11/18/99		A	LS	5/28/99	12/16/99	B	Extreme	11/1/99	11/30/00	B
San Diego RHF	OG	11/19/99	2/29/00		SE	12/1/98	9/30/00	S	Wolves	4/1/99	1/1/00	A		
	Supespee	3/1/99	2/28/01	S	Trex	5/28/99	1/3/00	A	Yell	6/94		A		
	ITD	6/16/99	12/31/99		TTL	7/1/95		S	Yunelin Hsien 1	Alaska	2/1/99	1/31/00		
	TR	10/28/99		A	SFTGS	9/99	10/00			MOE	1/1/99	12/31/99		
San Jose	Everest	6/26/99	12/15/99		Supespee	7/23/99	7/22/00			Whales	1/1/99	12/31/99		
San Simeon	HCBTD			A	Tempe	AEK	10/8/98	11/26/99		B	Whales	7/9/99	12/31/99	B
	Extreme	5/1/99	11/30/99	A		Extreme	6/99		B	ZC	11/1/99	3/31/00	A	
Santa Clara	Trex	5/22/99	11/21/99			IOTS	9/23/99	12/31/99						
Sapporo UCI	AEK	10/8/98	11/26/99	A		ITD	10/1/98	12/31/99	S					
Scottsdale	Closed	6/30/99			L5	9/23/99	12/31/99							
	Alaska	5/13/98		B	Trex	1/14/99	12/31/99	B						
	Amazon	5/13/99		A	Tianjin Tijuana	Africa	1/1/98	12/31/00						
	EMSH			A		Everest	6/5/99	12/31/99						
Seattle Omni	MOE	11/15/99	4/15/00											

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	SC	Storm Chasers	1995	MFF
Africa	Africa: the Serengeti	1994	HMNS	SE	Special Effects	1996	IMAX
Alamo	Alamo: The Price of Freedom	1988	MFF	Seasons	Seasons	1987	SMM
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SFTGS	Search for the Great Sharks	1992	SMM
AlienAdv	Alien Adventure	1999	3D nWP	ShinSymp	Shinsyu Symphony	1995	MILF
Amazon	Amazon	1997	MFF	SI	Survival Island	1995	IMAX
Antarc	Antarctica	1991	MSI	SileSky	Silent Sky	1977	IMAX
ATSOT	Across the Sea of Time	1995	3D SPC	SM	Shirakami Mountains, The	1998	CJI
Beavers	Beavers	1988	SLC	SOA	Spirit of American	1999	870 unk
BP	Blue Planet	1990	IMAX	SOLOE	Secret of Life on Earth	1996	IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	Speed	Speed	1984	MFF
CV	Cosmic Voyage	1996	IMAX	SupeSpee	Super Speedway	1997	SLC
DIA	Dream is Alive, The	1985	IMAX	Sydney	Sydney: Story of a City	1999	TBS
DIS	Destiny in Space	1993	IMAX	T40	Titanica (short)	1992	IMAX
Discov	Discoverers, The	1993	MFF	T90	Titanica (long)	1992	IMAX
E3D	Encounter in the Third Dimension	1999	3D nWP	Taiwan	Taiwan	1992	unk
EMSH	Eruption of Mount St. Helens	1980	GFC	TBAA	To Be An Astronaut	1992	870 DCI
EOTS	Echoes of the Sun	1990	3D/SOL IMAX	TF	To Fly!	1976	MFF
EpicJour	Epic Journeys: The Great Migrations	1999	HMNS	TR	Thrill Ride	1997	SPC
Everest	Everest	1998	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Extreme	Extreme	1999	EP	TRF	Tropical Rain Forest	1992	SMM
FEOC	First Emperor of China	1989	MILF	TTL	To The Limit	1989	MFF
FITS	Flowers in the Sky	1990	MC IMAX	Urushi	Urushi	1996	GOTO
Flyers	Flyers	1982	MFF	VLBP	Viva La Blanca Paloma	1994	DTI
FMHG	Four Million Houseguests (aka HD)	1997	3D IMAX	WABOS	We Are Born of Stars	1985	3D IMAX
FOK	Fires of Kuwait	1992	IMAX	WATE	Wild Australia: The Edge	1997	BFI
FTM	Freedom to Move, A	1985	IMAX	Whales	Whales	1997	DCI
Galapago	Galapagos	1999	3D IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI
GAW	Great American West	1996	JQH	WOC	Wings of Courage	1994	3D SPC
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wolves	Wolves	1999	PCI
GP	Greatest Places	1998	SMM	Yell	Yellowstone	1994	DCI
HC	Hail Columbia!	1982	IMAX	ZC	Zion Canyon	1994	WCPI
HCBTD	Hearst Castle: Building the Dream	1996	870 DCI				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
Heart	Heartsong	1994	870 DW				
HH	Hidden Hawaii	1992	DCI				
IA	Island Adventure	1996	G47				
Imagine	Imagine	1994	3D IMAX				
IN	IMAX Nutcracker, The	1997	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
MG	Mountain Gorilla	1992	IMAX				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	MILF				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	OEI				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PDF	Patrouille de France, La (aka Max. Veloc.)	1999	DCI				
PO	Polynesian Odyssey	1991	PCC				
RFTS	Reach for the Sky	1993	unk				
ROF	Ring of Fire	1991	SMM				
RSATM	Rolling Stones At the Max	1991	IMAX				
S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX				

November 1999 Bookings Count

# Film	# Film	# Film	# Film	# Film
60 Trex	14 DIS	5 TF	2 Imagine	1 HC
50 MOE	14 Wildfire	5 WOC	2 MG	1 HCBTD
44 Everest	12 DIA	4 Antarc	2 Niagara	1 Heart
37 Extreme	12 OG	4 EpicJour	2 Seasons	1 HH
32 AEK	11 CV	4 IN	2 Sydney	1 MOTM
32 ITD	11 GC	4 Speed	2 T90	1 Ozarks
25 S&R	11 SE	4 T40	2 TRF	1 PO
22 Alaska	11 SupeSpee	3 IA	2 WATE	1 RFTS
22 IOTS	10 ATSOT	3 PDF	2 ZC	1 ShinSymp
20 TR	10 GP	3 RSATM	1 Alamo	1 SI
19 E3D	8 Yell	3 SC	1 Discov	1 SileSky
18 Wolves	7 Galapago	3 SFTGS	1 EMSH	1 SM
17 Africa	7 MOF	3 SOLOE	1 EOTS	1 SOA
16 LS	7 MTA	3 TBAA	1 FEOC	1 Taiwan
16 Whales	7 OMATS	3 WABOS	1 FITS	1 Urushi
15 L5	7 TTL	2 Beavers	1 Flyers	1 VLBP
15 MTM	6 AlienAdv	2 ChanJian	1 FMHG	
14 Amazon	5 LB	2 FOK	1 FTM	
14 BP	5 ROF	2 HD	1 GAW	

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

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Caesar's Palace 3570 Las Vegas Boulevard South Las Vegas, NV 89109 USA Tel: 702-731-7110 Fax: 702-731-7331 http://www.caesars.com/palace/win/	Discovery IMAX Marlene-Dietrich-Platz 4 Berlin, 10785 GERMANY Tel: +49-30 25 92 72 00 Fax: +49-30 25 92 81 10 http://www.imax-berlin.de	Giant Screen Sports GSS 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145	International Association of Amusement Parks and Attractions 1448 Duke Street Alexandria, VA 22314 USA Tel: 703-836-4800 Fax: 703-836-4801 http://www.iaapa.org/	Media Technology Source, Inc. 10501 Florida Avenue South Minneapolis, MN 55438 USA Tel: 612-829-0161 Fax: 612-829-0166 http://www.mediatechsrc.com/	National Air and Space Museum 6th Street and Independence Ave, SW Washington, DC 20560-0313 USA Tel: 202-357-1675 Fax: 202-357-1652 http://www.nasm.edu
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Canadian Museum of Civilization 100 Laurier Street PO Box 3100, Stn B Hull, QC J8X 4H2 CANADA Tel: 819-776-7021 Fax: 819-776-7122 http://www.civilization.ca/cmcc/mceng/welcmeng.html	Dover Films, Inc. 3939 Landmark Street Culver City, CA 90232 USA Tel: 310-558-0150	Goto Optical Manufacturing Co. GOTO 4-16 Yazaki-cho Fuchu-shi Tokyo, 183 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571	Iwerks Entertainment 59 South Audley Street, Suite 8 London, W1 Y5BF ENGLAND, UK Tel: +44-171-629-5505 Fax: +44-171-499-8582	Metrolight Studios 5724 W. 3rd Street, #400 Los Angeles, CA 90036-3084 USA Tel: 323-932-0400 Fax: 323-392-8440	National Geographic Television 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7000 Fax: 202-775-6590 http://www.nationalgeographic.com
Chicago Academy of Sciences 2060 N. Clark Street Chicago, IL 60614 USA	Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8OW SCOTLAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603	Graphic Films Corporation GFC 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103	JOH Film Entertainment, Inc. JQH 515 Post Oak Boulevard, Suite 225 Houston, TX 77005 USA Tel: 713-960-1293 Fax: 713-960-1450	Miramax Films 375 Greenwich Street New York, NY 10013 USA Tel: 212-941-3800 Fax: 212 941 3949 http://www.miramax.com	National Museum of Natural History 10th St. and Constitution Ave., NW Washington, DC 20560 USA
Children's Museum of Indianapolis 3000 North Meridian Street P.O. Box 3000 Indianapolis, IN 46206 USA Tel: 317-924-5431 Fax: 317-921-4019 http://www.childrensmuseum.org	Dynamic Digital Depth USA Inc.	Groupe 47 G47 42 ave de Bourbon, St. Gilles les Bain Ile de la Reunion, 97434 FRANCE Tel: +262 24 48 93 Fax: +262 24 49 99 H5B5 Media AG Rosenheimer Strasse 145 F	La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE	Moody Gardens One Hope Boulevard Galveston, TX 77554 USA	National Science Foundation 4201 Wilson Blvd. Arlington, VA 22230 USA Tel: 703-306-1234 http://www.nsf.gov National Wildlife Productions 8925 Leesburg Pike Vienna, VA 22184 USA Tel: 703-790-4077
Christie, Inc.					

Directory, cont'd

Fax: 703-790-4076
http://www.nwf.org/nwf/nwp

Northern Sun Productions
8271 Melrose Avenue, Suite 200
Los Angeles, CA 90046 USA
Tel: 323-655-0593
Fax: 323-655-7302

Nova Large Format Films
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-492-2777
Fax: 617-787-7843
http://www.wgbh.org

nWave Pictures
3000 Olympic Blvd.
Santa Monica, CA 90404 USA
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Oh-Gata
c/o Japan Science Service
Kitanomaru Koen, 2-1, Chiyoda-ku
Tokyo, 102 JAPAN
Tel: +81-3-3212-8781
Fax: +81-3-3212-8788
http://www.ohgata.org/

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
http://www.pasci.org/default.html

Panasonic IMAX Theatre
31 Wheat Road
Darling Harbour, Locked Bag 25
Pyrmont, NSW 2000 AUSTRALIA
Tel: +61-2-9281-3300
Fax: +61-2-9281-3833
http://www.imax.com.au

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
http://www.primesco.com
Principal Media Group
Picture House
65 Hopton Street, Bankside
London, SE1 9LR ENGLAND, UK
Tel: +44-171-928-9882

Fax: +44-171-928-9886
http://www.principalmedia.com/

Productions Pascal Blais, Inc.
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Reuben H. Fleet Science Center
P.O. Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
http://www.rhffleet.org/

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

RPG Productions, Inc.
400 South Victory Boulevard, Ste 201
Burbank, CA 91502 USA
Tel: 818-848-0240
Fax: 818-848-2846

Scholastic Corporation
555 Broadway
New York, NY 10012 USA
Tel: 212-343-6100
http://www.scholastic.com

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-4504
Fax: 651-221-9433
http://www.smm.org/

Science Museum
Exhibition Road, South Kensington
London, SW7 2DD ENGLAND, UK

Science Place
P.O. Box 151469
Dallas, TX 75315-1469 USA
Tel: 214-428-5555
Fax: 214-428-2033
http://www.scienceplace.org

Sirius Films
Gammel Kongevej 10
Copenhagen, DK-1610 DENMARK
Tel: +45-3311-7060
Fax: +45-3314-2888
http://www.siriusfilm.dk/

SK Films, Inc. **SKF**
264-B Adelaide Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky East, Inc. **SEI**
Mita Higashimori Bldg, Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3-3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc. **SHE**
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
http://www.ultimategs.com

Smithsonian Institution
1000 Jefferson Drive, SW
Washington, DC 20560 USA

Sonics Associates, Inc.
2111 Parkway Office Circle
Birmingham, AL 35244 USA
Tel: 205-733-0500
Fax: 205-733-0569

Sony IMAX at Metreon Center
101 4th Street
San Francisco, CA 94103 USA
Tel: 415-369-6210
http://www.sonyimax.com/metreon/index.html

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Sony Theaters Lincoln Square
1998 Broadway
New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
http://www.theatres.sre.sony.com/imax/

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

TAARNA Studios
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844
Total Big Screen Distribution Pty Ltd.

TBS
119 Evans Street, Rozelle
Sydney, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

Walt Disney Pictures
500 S. Buena Vista St
Burbank, CA 91521 USA
Tel: 818-560-2039

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENGLAND, UK
Tel: +44-1539-624511
Fax: +44-1539-624928

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

White River Slate Park
801 West Washington Street
Indianapolis, IN 46204 USA
Tel: 317-634-4567
Fax: 317-634-4508

Willy Bogner Filmproduktion GmbH
Sankt-Veit-Strasse 4
Munich, Bavaria D-81672 GERMANY
Tel: +49-89-43606-464
Fax: +49-89-43606-487
http://www.bogner.com

Wire Frame Films. Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Xaos, Inc.
444 De Haro Street, Ste 211
San Francisco, CA 94107 USA
Tel: 415-558-9267
Fax: 415-558-9160

Classifieds

POSITIONS SOUGHT

Internship/Entry level position
Graduate student in film
(George Washington University)
seeks internship or entry-level
office or crew position in film
production or distribution. I have
experience with Adobe Premiere,
Photoshop, Illustrator, Media
Cleaner Pro, Director, 3D Studio
Max, and Sound Forge, and am
interested in learning about all
aspects of the motion picture
industry. Of course, eventually I
want to direct! I am available to
relocate anywhere in the U.S. and
Canada. For more information, a
copy of my resume, or my demo
reel call 410-228-8447 or e-mail
sarahvinson@hotmail.com.

Sales/Marketing Coordinator

Sales/marketing team player
who is versatile, creative, and
ambitious, seeks an impact
position.

Currently employed in Western
Canada with an IMAX affiliate
theater. Uphold highly effective
communication and organizational
skills in conjunction with
employer's diverse educational
and entertainment mandate. Also
an active community-minded
person with progressive skills and
employment background.

More than willing to relocate
to the USA or other international
locations with relatively short
notice. Aspire to make a significant
contribution to the Large
Format motion picture sector.

To obtain a copy of my
resume and references, please
contact Jeff Tulloch, 306-791-
7949, or e-mail jefftul-
loch@hotmail.com at your earliest
convenience.

Analyst/Research Coordinator

If you are searching for a
financial analyst or research
coordinator, look no further! I am
graduating from Cal Poly State
University with a BS in Business
Administration, concentrations in
Finance and International Man-
agement, and a minor in Econom-
ics.

I have extensive knowledge of
the large format industry, recently
completing an in-depth analysis
noted in the LFCA's *Original
Cinema* newsletter and working as
a production assistant for the
LFCA '99 Conference and Film
Festival.

Other experience includes an
internship at Lucasfilm THX and
serving as Executive Director of a
statewide, student-run Internation-
al Careers Symposium. I am a

high-energy worker who strives to
exceed expectations, and has
exceptional organizational and
project management skills.

For a copy of my resume,
please contact Brian Barnes at 805
-481-1586 or
bbarnes@calpoly.edu.

POSITION OPENINGS

Multiple Positions

Giant Screen Sports, a Chica-
go-based film production and
distribution company, is seeking
experienced candidates for various
production, distribution, and
marketing positions. The company
currently has two films slated for
release next year, *Michael Jordan
to the Max* and *The World's
Game*, as well as a few other film
projects in development. If
interested, please mail or fax a
cover letter and resume to:

Giant Screen Sports
500 Davis St., Suite 1005
Evanston, IL 60201
847-475-9140
Fax: 847-475-9145

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Regal Cinemas - IMAX
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Knoxville, TN 37918
423-922-1123, ext 4410
Fax: 423-925-9636
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max@regalcinemas.com

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SHORTS

IAAPA in Atlanta, Nov. 16-20

The 1999 Annual Convention and Trade Show of the **International Association of Amusement Parks and Attractions** will be held in Atlanta Nov. 16-20. The meeting includes four days of workshops on topics of interest to theme park operators, and four days of one of the wildest trade shows in the world. (See coverage of the 1997 and 1998 IAAPA conferences in the December issues of *MaxImage!* for those years.) In addition to being a great deal of fun, the trade show is the best venue for any organization in the market for a motion simulation system: dozens of different systems will be on display.

JSTC in Nagasaki, Dec. 7-8

The annual **Japanese Space Theater Consortium** meeting will be held at the **Sakai Pearl Sea Center** in Nagasaki Dec. 7 and 8. The meeting will feature film screenings, a trade show, a technical session, and a seminar on theater operations. A record number of films - twelve features, two shorts, and five trailers - will be shown to delegates, who are expected to number over 200.

The conference is organized by **Oh-Gata**, the organization of Japanese LF theaters. For more information, visit the (Japanese language) Web site, www.ohgata.com, e-mail ohgata@nssx.co.jp, call +81-3-3212-8781, or fax +81-3-3212-8788.

LF meeting in SF, Dec. 6

The Northern California LF community will have a get-together at the **Sony IMAX Theater** at Metreon in San Francisco, Monday, Dec. 6. The evening will feature screenings and refreshments "to celebrate the arrival of the first LF theater in the city of San Francisco," according to organizer **Judith Rubin**. Invitations will be required. For more information, contact Rubin at shmata@compuserve.com, or 510-959-9664.

Iwerks opens London office

Iwerks Entertainment has opened an office in London to better serve its growing European clientele. The company will

open LF and simulation theaters in England, Scotland, Portugal, Greece, and Italy in the next two years. The full address is in the directory at the back of this issue.

The new office is headed by John Schreiner, vice president and managing director, Europe. Before joining Iwerks he was with the Bayshore Pacific Group in Hong Kong, where he was responsible for marketing, sales, and operations.

Everest on TNT this month

For the first time in recent memory, an LF film will be shown in its entirety on television: **MacGillivray Freeman Films'** blockbuster *Everest* will appear on the TNT cable channel on Saturday, Nov. 20, at 9 p.m. (It will be repeated Sunday, Nov. 21, at 7 p.m. and 10:30 p.m.) The deal was brokered for MFF by **Miramax**, who also cut the deal for **Buena Vista** to distribute the home video release.

According to MFF's **Lori Rick**, the telecast will be the same version released to home video. Some "panning and scanning" was done to make the giant screen film more suitable for the TV screen.

New 15/70 projector announced

Advanced Image Systems, Inc., of Los Altos, CA, has announced the availability of a new 15/70 projector that the company claims provides superior performance at lower cost than existing rolling loop projectors. The *Maverick*TM uses "planar loop" technology (presumably similar to Iwerks/Pioneer's linear loop movement) to transport film past the 7 kW air-cooled light source and lens.

According to a company press release, the projector has a light transmission rate of 68%, and greater stability and reliability than competitors' units. The system is also substantially smaller and lighter than other 15/70 projectors, and can be carried on standard elevators and wheeled through a 36-inch (91-cm) door.

AIS says that the cost of a *Maverick* system is 70% less than a comparable system from **Imax Ltd.**, about US\$375,000 for a 2D 7 kW, \$600,000 for a 3D 7 kW, and \$725,000 for a 3D 15 kW water-cooled system.

When the *Maverick* was first described in this space (*April 1999*) **Cinema Film Systems** was to distribute the systems. However, that deal fell through, and the systems are now available directly from AIS.

Boone, Giguere on LFCA board

Mart Boone of **Iwerks Entertainment** and **Paul Giguere** of **MegaSystems, Inc.**, have been appointed to the board of the **Large Format Cinema Association**, taking the places of **Jack Shishido** and **Teresa Coury-Davia**, who have left.

Giguere has been named Conference Chair for the 2000 meeting of the association, which will be held May 17-20 in Los Angeles. Registration information will be available in early spring.

Giguere is requesting content suggestions and volunteers for the meeting's panel discussions. For more information contact him at lfca2000@megasystem.com or by fax at 610-225-7258. The deadline is Dec. 1.

Dover making Scottish sim film

Dover Films, of Culver City, CA, has been selected to produce an 8/70 simulation film for the **Shaping A Nation Visitor Center** in Edinburgh, set to open this month. *Shaping a Nation - The Ride* will be a six-minute trip that traces Scotland's history and looks toward its future under its new semi-independent status. The ride-film will open in an Iwerks simulation theater in January. (See the photo on page 13.)

The project is being funded by **Scottish & Newcastle PLC** and **The Entertainment Team Ltd.**, owner and operator, respectively, of the site.

Giant Screen Sports has moved

Giant Screen Sports has moved its headquarters from downtown Chicago to Evanston, IL. The new address and phone numbers are:

Giant Screen Sports
500 Davis St., Suite 1005
Evanston, IL 60201
Tel: 847-475-9140
Fax: 847-475-9145